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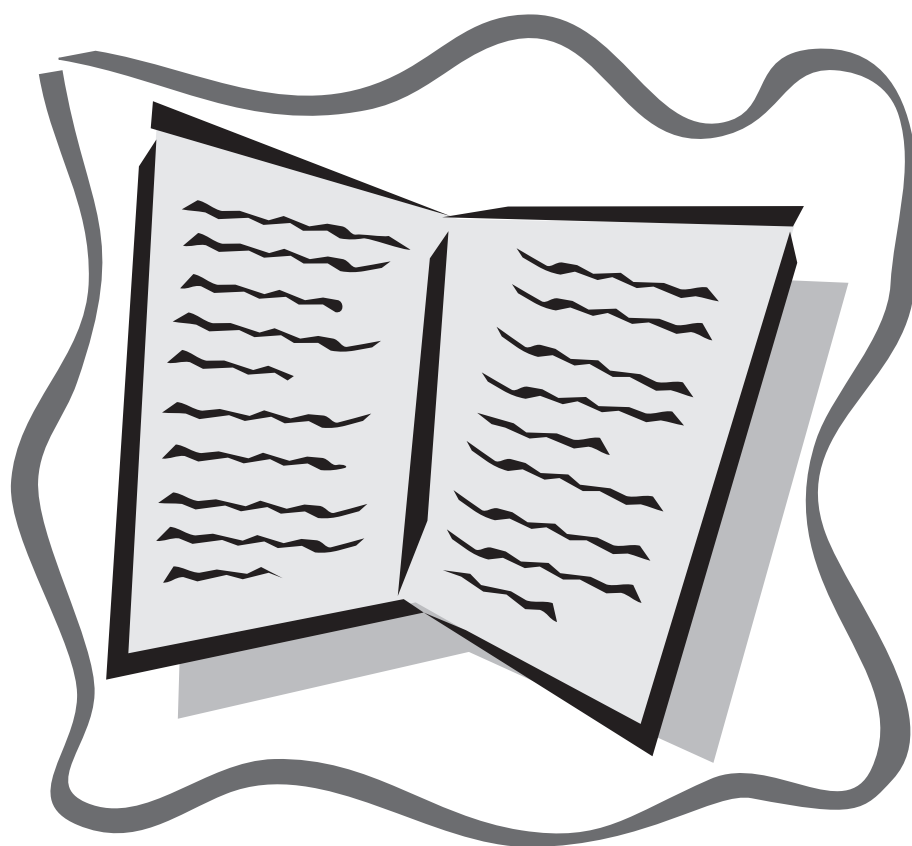
ITERACY



*T*EACHING LITERACY IN ENGLISH

NEW SOUTH WALES
DEPARTMENT
OF EDUCATION
AND TRAINING





Teaching literacy in English in Year 7

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Chapter 1: The literacy demands of the English key learning area

Literacy is the ability to read and use written information and to write appropriately, in a range of contexts. It is used to develop knowledge and understanding, to achieve personal growth and to function effectively in our society. Literacy also includes the recognition of number and basic mathematical signs and symbols within text.

Literacy involves the integration of speaking, listening and critical thinking with reading and writing. Effective literacy is intrinsically purposeful, flexible and dynamic and continues to develop throughout an individual's lifetime.

All Australians need to have effective literacy in English, not only for their personal benefit and welfare but also for Australia to reach its social and economic goals.

Australia's Language and Literacy Policy, Companion Volume to Policy Paper, 1991.

The literacy demands of English

The word literacy is used with a range of meanings. We hear people speak of scientific literacy, computer literacy, media literacy. When literacy is used in these ways it is a metaphor for “understanding”, and what we really mean is understanding science, understanding computers or understanding how the media work. This is not what we are talking about here. What we are dealing with in this book is knowing how to go about teaching in a systematic and explicit way so that teaching of the content is not obstructed by students' lack of ability to read and write appropriately in the subject area.

Teaching literacy in English in Year 7 is one of a series of nine books developed for teachers in all the subjects taught in Year 7. The books aim to assist teachers to meet the literacy demands of each subject. The other books in the series deal with the specialised discourses of the other eight subjects. In this book we will deal with the discourse of the subject of English.

At the primary level, the classroom teacher has the opportunity to develop literacy skills across the curriculum. At the secondary level, reading and writing of the specialised language and texts in each area of learning must be taught by the subject teacher. Teachers of English, however, have a special role since they focus on knowledge about language and how it works. They teach students to use, think about and analyse language and to develop strategies for composing, comprehending and responding to texts.

There is a strong link between language and thought. New concepts require and generate new language, and new language in turn enables extended thinking. Language, especially talking and writing, is a major vehicle for elaborating and expressing thought. As students' conceptual range increases, so does their capacity to communicate effectively.

A statement on English for Australian schools (1994), Curriculum Corporation, Carlton, Vic.

The discourse of English is primarily concerned with developing a sensitivity to, and greater control of, the ways in which language is used in a range of texts and contexts. These texts will include a wide range of literary text types and forms as well as media and factual texts. In the study of factual texts the emphasis of English teachers will be on developing students' understanding of how the language structures and choices are manipulated by the speaker or writer to achieve particular purposes and not on the content of the text. For example, an English teacher might treat a text found commonly in geography in order to demonstrate to students how the language choices achieve particular purposes but not so that the students will learn more about geography.

What a piece of work is a man! How noble in reason! how infinite in faculty! in form, in moving, how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world, the paragon of animals! (Hamlet, Act 2, Scene ii.)

English as a key learning area provides numerous opportunities for students to realise “what a piece of work is a man” through the study of texts and language. In doing so, students can experience multiple versions of reality, learning about human complexity as reflected in various media. It is about “form and moving”, process and product. It is about exploring the “beauty of the world”, both real and imagined.

It is also about understanding “how infinite in faculty” is the power of language and appreciating the subtle differences of meaning which can be achieved through the use of appropriate punctuation, grammar, diction and other linguistic features. These are the elements which make the teaching of English unique.

English is an area where students can develop their skills of critical thinking. These skills can be addressed in any of the four contexts of English. As students explore and expand their real and imagined worlds, their ability to discern and understand different points of view grows.

Literacy skills are essential to students' learning in all the key learning areas. However, each subject will make its own unique demands on the literacy skills of students. Teachers of English have a responsibility to develop the particular communicative, socio-cultural and critical literacy skills and understandings within their discipline.

Literacy involves:

- *being able to do it (to speak, to read, to view, to write)*
- *being aware of different social and cultural conventions and interpretations when “doing it”*
- *being aware of the ways in which language is constructed, used and manipulated to influence others*

- *being aware of the content and discourse of the area of study or subject (concepts and knowledge) and the specialised ways in which language is used to shape and transmit knowledge and concepts in the areas of study or subject (vocabulary and specialised meanings), typical text types used within the subject and grammatical features within these text types.*

(from *What's the difference between teaching English and teaching literacy?*
Helen Campagna-Wildash in *ARA Today*, Vol. 4, 1994)

The subject English tends to deal with the first three of these points within a range of texts.

Teachers and academics, both in Australia and other English speaking countries, are currently involved in debate about precisely what English the discipline is. From all the positions being taken several points of agreement emerge. English is the subject where students and their teachers engage with classical, contemporary and popular literature. The study of English is not restricted to literature. It also includes the study of everyday texts and mass media texts representing the multiple discourses of our culture. “It represents and critiques both text and texting”, as one English teacher put it.

Many people consider the learning of “correct” English to be the responsibility of the English teacher. Now we are aware that the teaching and learning of subject-specific literacy is necessary for the success of students. Therefore, all teachers need to provide explicit instruction for students in meeting the literacy demands of their subject areas. This explicit literacy teaching is integral to the teaching of content.

It may be that there are some commonalities of purpose between English and other subjects. These purposes might include narrating, describing, recounting, explaining, arguing, instructing, persuading and responding. However, the ways in which the purpose is realised will vary in different subjects.

This book will provide teachers with a tool to improve their students’ literacy achievements in English. It will also provide a framework for teaching which can be applied to other topic areas within the English curriculum.

English in the secondary school

A successful Year 7 student needs to demonstrate a variety of literacy skills in order to communicate knowledge and understanding of the content of English.

Students in Years 7-10 develop skills, knowledge and understanding in the four syllabus contexts of everyday communication, personal expression, literature and mass media. They critically respond to and create texts using the communicative modes of talking, writing, reading, listening and viewing.

Effective English teachers use a variety of appropriate literacy-enhancing strategies and select learning experiences to ensure that students will be successful in English.

In the study of English, students are required to communicate for a number of purposes.

In primary school, students are taught to read and write a number of literary and factual texts. In secondary school, English and all other subjects will build on these experiences. Students should be taught how to manipulate and combine elements of different text types in order to fulfil particular purposes. For example, an explanation could incorporate elements of a procedure or a narrative could include a short exposition. It is important for students to be taught explicitly that texts can be multi-generic, e.g. instructions on how to make a favourite recipe might also include explanatory detail on why you combine ingredients in a particular way so that the final product is successful.

Text types: Spoken and written

In Year 7 students are asked to create and respond to texts by narrating, describing, recounting, responding, persuading, arguing, instructing and explaining. They will be able to deconstruct, manipulate, create, analyse, critique and evaluate a large range of text forms, including spoken, written and visual texts. The following tables list some of the text types with which students will be familiar from primary school and draw attention to a variety of text forms.

<i>Literary texts</i>	<i>Some text forms</i>
narrative	ballads, lyrics, short stories, traditional tales, fairy tales, myths and legends, novels, picture books, play scripts, improvisations
literary description	sonnets, odes, lyrics, novels
personal recount	letters, postcards, diaries and journals
literary recount	retellings, biographies, anecdotes
personal response	reviews of books, films, etc. with personal recommendations
review	objective reviews of books, films, plays, etc.

<i>Factual texts</i>	<i>Some text forms</i>
factual description	scientific, geographic or newspaper reports
information report	documentaries, current affairs programs, scientific reports
factual recounts	biographies, autobiographies, excursion recounts
procedure	recipes, sets of instructions, directions, safety notices
explanation	flow charts, diagrams
exposition	debates, public speaking, letters to the editor, advertisements, editorials, documentaries
discussion	on-line web pages, documentaries

Certain text forms could be placed under a number of text type headings, depending on the purpose. For example, faxes, invitations, essays, poems and newspaper articles can have different purposes. A fax might recount an event and also instruct on the procedure to be followed for future similar events. A newspaper article might argue a point of view or describe a holiday venue.

Students are often required to create both written and spoken texts. When responding, they are required to listen, read and view. Below are aspects of literacy that teachers should address when teaching students to create and respond to texts. The list is neither prescriptive nor exhaustive.

Text level (processes)

- purpose
- audience
- consistent theme
- appropriate voice or person
- tone
- modality
- vocal variation
- non-verbal cues, visual cues
- point of view
- organisation of text

Text level (features)

- paragraphs
- topic sentences
- sentence structure (simple, compound, complex)
- conjunctions and connectives
- pronouns
- imagery

Sentence level

- nominalisation
- noun groups
- punctuation
- syntax
- subject and verb agreement
- tense
- prepositions
- plurals and articles

Word level

- vocabulary, word choice, synonyms, antonyms, adjectives, adverbs, connotations, spelling.

When teaching students how to write a description, the following language features would need to be explicitly taught:

- descriptive language, including adjectives, metaphors, imagery, idiom, emotive language, appropriate use of colloquialisms, slang and dialect
- using a variety of sentence patterns, including simple, compound and complex sentences
- paragraphing
- punctuation, including commas, direct (quoted) and indirect (reported) speech
- development of setting and character.

When teaching students how to construct an argument, the following language features would need to be explicitly taught:

- modality to indicate tone and point of view
- effective use of statements and rhetorical devices
- organisation of arguments into topic sentences and elaborations
- nominalisation
- appropriate use of pitch, pause, stress, intonation and volume.

When teaching students how to recount, the following language features would need to be explicitly taught:

- ways of sequencing through time, including use of past tense, time connectives and conjunctions
- use of pronouns
- using a variety of sentence patterns.

When teaching students how to narrate, the following language skills would need to be explicitly taught:

- text structure of orientation, complication, resolution, coda
- plot features, such as conflict, characterisation, person, voice
- building noun groups to establish setting, characterisation, mood, etc.
- literary devices, such as symbolism, imagery, irony, humour, sarcasm
- use of synonyms and antonyms.

When teaching students how to give instructions, the following language skills would need to be explicitly taught:

- verbs in second person, imperative mood as commands
- logical sequencing of events
- use of adverbs and prepositional phrases
- how to incorporate visual elements within a text.

When teaching students how to explain, the following language skills would need to be explicitly taught:

- logical sequencing of events
- ways of expressing cause and effect
- nominalisation
- compound and complex sentences
- use of passive voice
- using adverbs and adverbial clauses and phrases.

When teaching students how to persuade, the following language skills need to be explicitly taught:

- modality, including emotive and persuasive language
- literary and rhetorical devices, including connotation, denotation, superlatives, euphemism and exaggeration.

When teaching students how to respond, the following language skills need to be explicitly taught:

- ways of expressing point of view
- modality, including emotive and persuasive language
- use of descriptive and abstract language.

The four roles of the reader

In addition teachers need to take account of the four roles of the reader.

To develop as effective readers, students must learn to take on a set of roles, or ways of interacting with a text. These roles indicate the ways a reader can move beyond decoding print to understanding and using text on a number of levels for a variety of purposes. Briefly, these roles can be described as follows.

Code-breaker role

As a code-breaker a reader is concerned with decoding the visual information of the text. Readers use the code-breaker role when they ask themselves such questions as:

- How do I crack this code?
- What are its patterns and conventions?

In adopting the code-breaker role readers attend to:

- whole words and parts of words
- sentences and paragraphs
- conventions of punctuation
- grammatical information
- word meanings including the use of literary terms and technical language
- book architecture, including contents pages, indexes, glossaries, chapter headings and sub-headings.

Text-participant role

As a text-participant a reader is concerned with understanding the meaning and the structure of the text. Readers use the text-participant role when they ask themselves such questions as:

- What is this text trying to say?
- What are the possible meanings for this text?

In adopting the text-participant role readers attend to:

- the way the text is constructed to make meaning
- the literal and figurative meanings of words and expressions
- how the text relates to the reader's prior knowledge.

Text-user role

As a text-user a reader is concerned with the ways in which the text prompts them to take some action. Readers use the text-user role when they ask themselves such questions as:

- What do I do with this text, here and now?
- What are my options and alternatives?

Readers adopt the text-user role when they:

- use the text to achieve a range of social purposes
- interact with others around a text
- participate in events in which the text plays a part.

Text-analyst role

As a text-analyst a reader is concerned with underlying and unstated assumptions in the text and the way the text attempts to position them as readers. Readers use the text-analyst role when they ask themselves such questions as:

- What position is the author of the text taking?
- What position does the author wish me to take?
- Whose interests are being served by this text?
- Which voices or points of view are silent?

Readers adopt the text-analyst role when they:

- talk about opinion, bias and point of view in a text
- present an alternative position to the one taken by the text or decide to endorse the position taken by the text
- think about what the writer of the text believes.

Based on the work of Freebody P. (1993) *A socio-cultural approach: resourcing four roles as a literacy learner*, ed. Watson A. and Badenhop A. Ashton Scholastic, Sydney and adapted from *Teaching reading: a K-6 framework*, (1997).
NSW Department of School Education

Gunther Kress asserts that “the role of English is to explore and assess the dynamic and interactive properties of language, the structures of evaluation of texts, develop understandings about the competence in the major modes of communication and address issues of individuality and social responsibility”.

Kress, G. (1995) *Writing the future, English and the making of a culture of innovation*, National Association for the Teaching of English, York Publishing Services, York.

This book will provide advice about these four key responsibilities of the English teacher and give practical assistance in developing these skills in students through the units of work.



Chapter 2:

The continuum of literacy development

A functional view of language

In the NSW Department of Education and Training, all literacy activities are based on a functional view of language, which emphasises the way language is used to make meaning.

A functional view of language looks at how language enables people to do things: to share information, to enquire, to express attitudes, to entertain, to argue, to have needs met, to reflect, to construct ideas, to order experience and to make sense of the world. It describes how people use language for real purposes in a variety of social situations. All these language exchanges, whether spoken or written, formal or informal, are called “texts”.

A functional view of language takes account of the ways in which the particular language choices which we make in any situation influence, and are influenced by, the people involved and what the subject matter is. The roles and relationships existing between the speaker and the listener or the reader and the writer influence the words which will be used and the ways in which the text will be structured.

Similarly, the subject matter will influence the language choices. For example, in a text about droughts you would expect to see language which describes and explains and technical vocabulary about such things as rainfall patterns or land features, such as erosion, and their effects on people, animals and plants. On the other hand in a text responding to a poem you would expect to find language which describes, discusses, compares and critiques. You would expect to find language which provides evidence to support the writer’s position and which seeks to influence the reader and words which name literary devices, such as imagery, metaphor and symbolism, vocabulary to describe and respond verbally and in writing to literary and media texts and performances. Students need to build a technical vocabulary to allow them to respond to the work of others and to evaluate their own efforts. A functional view of language focuses on how language has evolved to meet our needs. The language we use has evolved within a culture which has particular beliefs, values, needs and ways of thinking about the world. Our language is shaped by these cultural factors and in turn helps to shape the culture. For example, in the English language we have only one word for *snow*, which describes all different kinds of snow. The Inuit people have ten different words for snow covering different types of snow. They need to be able to define snow more distinctly because their survival could depend upon being able to identify and describe the classifications of snow conditions.

Primary school experiences

During their years of primary schooling, students will have been engaged in talking, listening, reading and writing for a range of purposes. These purposes would have led them to become familiar with a variety of different forms of reading, writing, talking and listening. These different forms of language are often called text types. We can group them together, based on features they have in common, and give them names, such as:

- narrative
- discussion
- explanation
- exposition
- procedure
- recount
- report
- response.

In the early phases of a teaching and learning program, students will be examining these text types as individual entities, while in fact many of the tasks in which they will be involved will require them to incorporate the features of several different text types.

Secondary school experiences

Many of the tasks in which students will be involved during secondary school will require them to incorporate the features of several text types.

Consider a task like this:

“Choose a character from the film *Indian in the cupboard* who experiences conflict or a problem of some kind. Describe the character. Identify the kind of conflict in which the character is involved. Show how the problem is resolved.”

Students should be shown how to break up the task into its component parts. Consider what this task is actually asking of students.

1. *Choose a character who experiences conflict* requires students to view the film attentively to gain a good understanding of the characters and events in it. A graphic outline for recording the information could be useful at this point. The teacher would need to lead discussion on the different kinds of conflict or problems that the characters experience, e.g. emotional, moral, physical, mental. The student would then need to select the character to write about.
2. *Describe the character* requires students to select appropriate information about their chosen character. It might involve viewing the film or excerpts again, perhaps discussing details with another student or the teacher to confirm and clarify their thoughts.

3. *Identify the kind of conflict* requires students to demonstrate understanding of different kinds of conflict, to infer meaning from cinematic juxtaposition, facial expression, body language and dialogue.
4. *Show how the problem is resolved* requires students to recount a logical sequence of events from one character's viewpoint. They would need to respond, using appropriate *cause and effect* language, and to conclude by evaluating the effectiveness of the resolution.

When setting tasks such as this, it is important that we are clear about the purpose of the task and what we expect the students to produce, and that we explain this clearly to the students. We should also ensure that students have been previously supported in researching and presenting information in the ways we require and that we explicitly describe the criteria which will be used to assess their work.

Students' skills in writing for these purposes would have been developed in a range of KLAs. Primary teachers tend to use an integrated model of teaching, where the boundaries between the various KLAs are often blurred. For example, a thematic unit of work in Year 6 on "space" might incorporate aspects of science, technology, HSIE, mathematics, creative arts and English. Within this unit of work students would have been speaking, listening, reading and writing for a number of purposes. They would have produced texts such as information reports, discussions, explanations and narratives. The implication of this teaching approach is that the students often do not recognise the KLA or the content separately from the way of reading and writing. This means they sometimes have difficulty in transferring their learning from the primary to the secondary setting. For example, they may think that writing explanations is something they do when they write about "space" and not recognise that it is an appropriate form of writing in many different contexts.

Implications for teachers of English in Year 7

In primary school, the literacy demands of English include:

- learning about the conventions of print
- learning to use contextual, semantic, graphological and phonological information
- learning how to draft, revise, edit, proofread and publish writing
- listening actively
- making appropriate choices from the language system so they can use the grammatical conventions appropriate to different contexts and purposes
- learning about a range of text types and purposes
- developing skills in the four areas of reading, talking, writing and listening.

Secondary English teachers will build on primary experiences, knowledge and skills. The literacy demands of high school English are set out in the Years 7-10 syllabus and in *Subject Outcomes, English, Years 7-12*.

Because the content of English is concerned to a large degree with language choices in a wide range of contexts, many of the subject objectives are directly literacy-based. Subject objectives listed in the Board of Studies document, *Subject Outcomes* include the following.

By the end of Year 10, students should be able to:

- present and explain, both in their own and others' writing, the effects of purpose, content, audience and situation
- use writing to analyse, synthesise and generalise in the contexts of everyday communication and personal expression, literature and mass media
- write to amuse, entertain and stimulate familiar as well as unfamiliar audiences
- talk and listen in order to speculate, hypothesise and theorise
- collaborate with others in using talk to explore and analyse more complex and diverse literary and factual material
- evaluate the strengths and weaknesses of a speaker
- appreciate, describe and explain humour, flair and artistry in spoken English
- value, understand and engage in oral story telling and language as play
- explain the different purposes of reading: for information, for data, for close consideration of a specific area, for pleasure, for recreation
- extend their comprehension beyond the literal to the inferential, creative, critical and analytical
- read aloud to other individuals, to small groups, or, with preparation, to a larger audience, with increased fluency, confidence and flair
- analyse literature using, where appropriate, a working vocabulary of literary terms
- describe and analyse the effects of conventions which govern the various forms of literature
- respond critically to films, including videos and films made by students themselves
- elaborate their responses to a work of literature through systematic reference to a text
- explain the construction and effect of point of view in a novel, play, poem or film
- identify the purpose, audience and situation of a range of mass media products
- predict how emerging communications technologies may change ideologies and the use of language
- explain how some language used in the mass media can be a form of social control
- make written and spoken judgements of the worth and effectiveness of a range of media products.

English in stage 6

Generally, students will not easily understand the more sophisticated literacy demands of the subject English in stage 6 unless teachers explain and explicitly teach these literacy demands. Teachers need to be able to do this using a language to explain how language works in creating and critiquing a range of complex literary works and performances.

Supporting students as learners

Students learn about literacy as they interact with peers, teachers and the wider school community in many contexts. In English in particular, students should have many opportunities to interact with others to express opinions about literary works and performances and to listen and respond to the views of others. Students should be given opportunities to interact as critical readers, viewers or listeners with a wide range of texts. They need guidance in reflecting upon and evaluating the spoken and written texts they create.

In all subjects, students develop understandings and learn new concepts and skills through the use of language. As they explore their environment, investigate problems and participate in cooperative learning activities, they use language to clarify their thinking, share and test ideas, communicate with others and reflect on their own learning.

Learning experiences should be designed to involve students in reading, writing, speaking and listening to a variety of texts which relate closely to real-world purposes.

Teachers should model the thinking processes involved in deconstructing or analysing a text. They should demonstrate and explicitly teach students how to look for and select relevant information from texts which may at first appear to be inaccessible.

Teachers should provide learning experiences that include literacy learning in ways that build on students' real-life experiences and focus on the content students need to learn.

Students should have opportunities to develop confidence in using spoken and written language in a variety of contexts. They should be encouraged to experiment with and explore ways of expressing ideas and communicating meaning as they develop their skills in writing for a number of purposes and audiences. They should be helped to develop as independent learners as they use language to make their meanings clear.

Students should come to understandings about how language works through frequent talk about the written and spoken texts they are working with. They should have many opportunities to read, write, talk and listen and should focus on the grammatical features that successful texts employ. In this way students will develop and articulate a "shared language" for describing the way language works to achieve particular purposes within the English KLA.

Students need to become actively involved in both naturally occurring and structured demonstrations of language in action within the English KLA. Learning experiences should provide clear models of successful texts and opportunities for students to create their own texts with support as they move towards independence. Frequent opportunities should be provided for students to participate with their teachers and other learners in the joint construction of texts.

In working towards syllabus outcomes, students will often be attempting language tasks which are new to them. These tasks need to be analysed in order to ascertain the specific demands that they will make on students. Once these demands are recognised and understood, students should be provided with appropriate support at points of need throughout the process so that they are assisted towards achieving success. For example a scaffold of a response given by the teacher assists students in communicating their responses to a literary work or performance. The teacher would outline and discuss the following points emphasising the structure and the language features.

Text type: Response

Purpose:

To respond to a literary work or performance

Structure:

1. Write about the context of the work or performance
2. Describe the work or performance
3. Make a judgement about the work or performance.

Language features:

Words which express judgements, descriptive language.

Learning environments need to be structured so that students are encouraged to take risks and are led towards an understanding that approximating is a natural and necessary aspect of real learning. They need to feel that it is acceptable and appropriate to make approximations based on the level of knowledge and awareness a student currently has about literacy, while the teacher continues to provide exemplary models.

The learning activities in English should be designed around real texts. Authentic texts, both spoken and written, form the context to teach learners about how language works and provide a contextual framework for achieving the syllabus outcomes.



Chapter 3:

Assessing, planning and programming for explicit teaching

In order to plan appropriate programs in English you first need to ascertain what skills, knowledge and understandings your students currently have. This information needs to be considered in relation to the content which is to be taught and the literacy skills the students have which will enable them to understand the content.

The document, *Principles for assessment and reporting in NSW government schools* (1996), sets out some useful guidelines for assessing students' achievement and should be read in conjunction with this chapter. It provides advice about assessment in an outcomes approach and the forms of assessment which you can use to make judgements about students' achievements and progress. Some assessment strategies which are discussed include:

- collecting student work samples and annotating these against a set of criteria
- using self and peer assessment of work against a predetermined set of criteria, and
- assessing performance such as debates, demonstrations and projects.

Further information about practical assessment strategies is contained in the Board of Studies document, *Assessing and Reporting using Staged Outcomes, Part 1 Assessing* (1996).

Uses of assessment

Assessment enables teachers to evaluate their teaching program and plan further learning. It provides the starting point for planning the learning experiences which will support the content to be taught and the literacy skills to be developed. The information gained will indicate which students might require individual programs of further investigation to discover possible learning difficulties. It can provide useful information to assist other teachers in planning to meet the needs of individuals and groups of students.

Assessment information provides students with feedback about their performance and progress and helps them to set further learning goals. Assessment informs parents and caregivers about students' achievements and progress and enables teachers, parents and students to discuss the goals that have been met and to make plans for further progress.

Sources of information

Teachers of Year 7 should collect information regarding students' literacy achievements from a range of sources, including the following.

1. Any task in which students are involved is an assessment opportunity. Teachers are constantly making judgements about students' achievements and making decisions about further support, consolidation or acceleration on the basis on what students are demonstrating.
2. Primary schools can provide a wealth of information about students' literacy skills and experiences. You could organise a meeting between the school literacy support team and the Year 6 teachers (and possibly the executive) of your primary feeder schools to discuss the types of assessment information which the primary schools currently collect and what information is most useful to secondary teachers. This could include information relating to students' literacy achievements, learning experiences and performance in all subjects, attendance records and participation in support programs.
3. The ELLA results will provide information about students' skills in reading, language and writing, both for individual students and for year groups. They will indicate which students are in need of additional support and give you a starting point for planning and programming appropriate learning experiences.
4. Support teachers within the school can provide additional information about students. ESL teachers can provide advice about students' levels of achievement by using the ESL scales as a tool for assessment, as well as for planning and programming. The ESL scales support teachers in making judgements about ESL students' achievements and language learning needs.

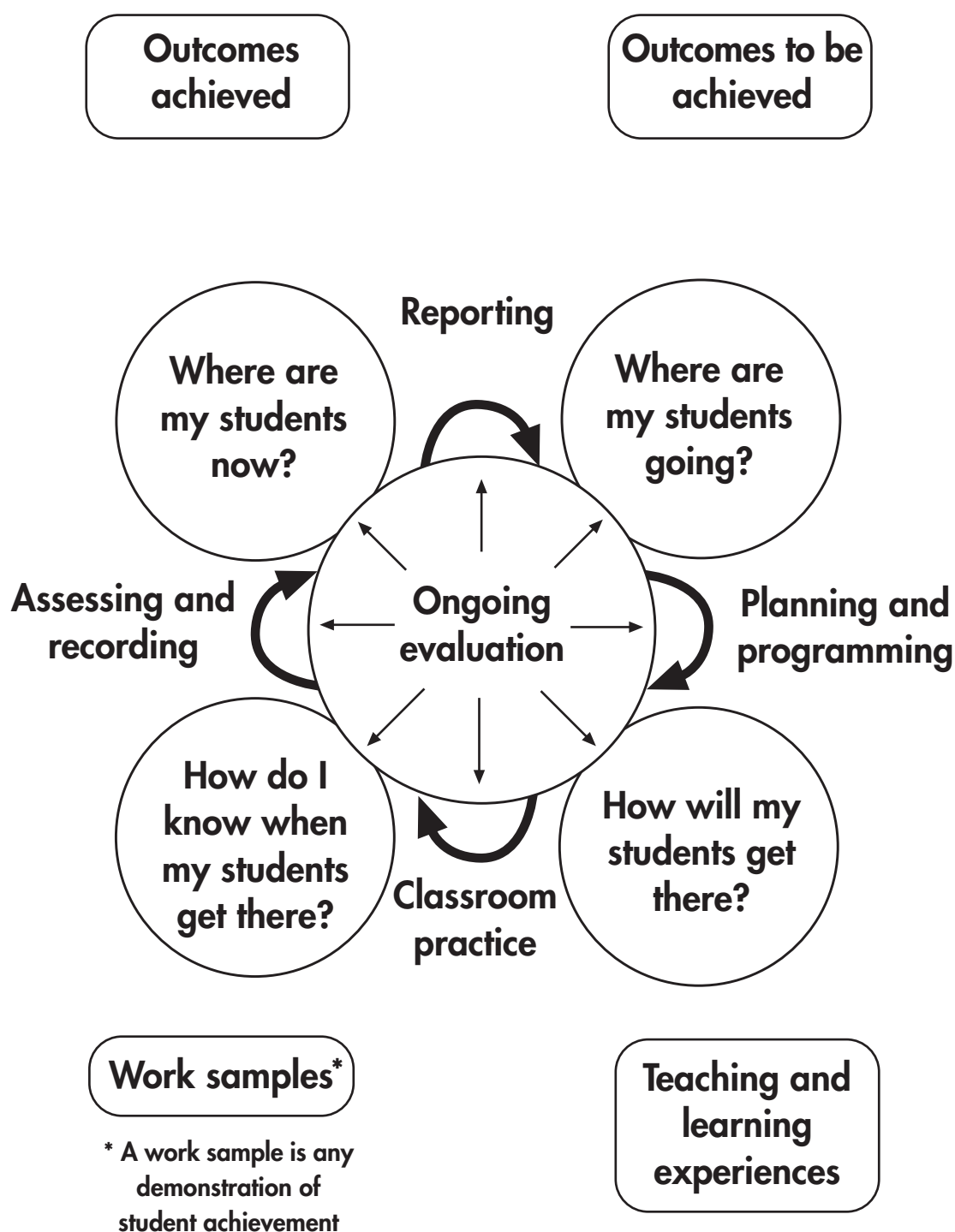
The ESL scales are a supplement to syllabus documents, and to any curriculum support material, such as teaching units. The ESL scales enable teachers to recognise and articulate the progress their ESL students will make as they develop proficiency in English.

It is also important for teachers to use a tool such as the ESL scales to ensure that their second language learners are not incorrectly diagnosed as “failed literacy learners”. Problems of second language acquisition may be incorrectly diagnosed as a learning difficulty, which might result in inappropriate or misdirected support.

Support teachers learning difficulties (STLDs) can provide advice about alternative or additional teaching strategies to assist students experiencing difficulties. They are able to diagnose particular learning difficulties and suggest programs and procedures for addressing students' needs.

The following diagram demonstrates the place of assessment in the teaching and learning cycle.

Teaching and learning cycle



Where are my students now?

Collecting information about students' literacy achievements

Teachers of Year 7 students should collect information about their students' literacy achievements from a range of sources.

The school literacy team could develop ways of passing on the information. Some possible ways include: student profiles where the criteria have been jointly negotiated, with annotated work samples (again with agreed criteria); personal interviews between the Year 6 teacher and the Year 7 coordinator; or discussions between the school counsellors of the two schools.

Formal assessment tasks are only one way of making decisions about students' progress. Much assessment takes place informally in the classroom. Informal assessment strategies can provide valuable information.

There are many ways in which we can collect informal information about students' literacy progress. These include:

- Observing students at work. For example, are students able to select appropriate texts and resources to complete a task? Can students follow a set of oral instructions?
- Generating anecdotal evidence, such as talking to students and other teachers, or observing and listening as students talk to each other. Is there a specific purpose evident in their talk? For example, can they ask appropriate questions and provide information?
- Observing students completing class activities when outside the classroom, such as in the library or during excursions.
- Analysing work samples, such as oral reading tasks, written work or oral presentations.

What information needs to be collected?

Information needs to be collected about students' current knowledge, skills and understandings which the English syllabus outlines. Questioning, conducting quizzes, making *What we already know* charts and devising performances will all give important clues about appropriate places to start and will assist in planning additional support and greater challenges as required by students.

Information also needs to be collected about students' literacy skills which will influence their ability to demonstrate proficiency in the new content. Consider what the literacy demands of the planned work will be. Determine whether students have previously encountered these sorts of demands.

It might be necessary to have students provide a piece of writing, or read a piece of text, or participate in an oral discussion to determine what level of support will be required. Think about the technical or subject-specific language which students will be required to use and the ways in which they will need to be supported. Examine the texts they will be required to read to determine whether they will be too difficult or too simple for some students. It may be necessary to find a range of texts to suit the differing achievement levels of the students.

Where are my students going?

When we select learning outcomes for a unit, we are identifying what the student should be able to do at the completion of the unit. To select appropriate outcomes, we need to have some information about the skills which the students demonstrate before we teach the unit. This will enable us to select suitable teaching and learning strategies and determine the appropriate content.

How are my students going to get there?

To achieve English outcomes and improve the literacy skills of students, we need to be explicit and systematic in our approach.

Explicit teaching involves:

- explaining the purpose of the task or unit of work to students
- presenting tasks clearly
- modelling and demonstrating the tasks to be performed
- making links to prior knowledge
- providing positive and useful feedback to students on both their developing content knowledge and skills and their literacy skills
- making links between the content and the strategies employed
- correcting errors and providing further modelling and demonstration as needed
- providing opportunities for students to practise new skills and understandings, with guidance from the teacher or support from peers
- providing challenging tasks which allow students to progress and refine their skills, knowledge and understandings.

Systematic teaching involves:

- having a clear understanding of the skills, knowledge and understandings that need to be taught
- breaking the learning up into meaningful “chunks”
- knowing what literacy demands are inherent in the content to be taught
- knowing a range of appropriate strategies for teaching literacy
- monitoring students’ progress consistently throughout the teaching and learning cycle and adapting the teaching where necessary
- giving students opportunities for observation, guided practice and independent performance of all new learning.

Adapted from: NSW Department of School Education, *Focus on Literacy*, (1997).

Students can be supported in reading more difficult texts by such strategies as:

- highlighting new vocabulary and teaching it beforehand
- using headings and sub-headings to predict what text will be about
- considering the theme of a text to predict what the contents might be.

In some cases audio tapes may be made of a text and a student may follow the text at a listening post.

How do I know when my students get there?

We use a variety of assessment strategies to make judgements about whether or not students demonstrate achievement of learning outcomes. Assessment is integral to the teaching and learning process as it provides us with valuable information that can be used to improve the quality of our work. Assessment information can be recorded in a variety of ways, depending upon the intended audience for the information. The evidence of achievement of English outcomes is the demonstration of what a student knows and can do. To achieve English outcomes, students will also be demonstrating a range of literacy skills.

The following units of work will exemplify a range of strategies for explicitly and systematically teaching literacy in English.



Chapter 4:

Units of work

Unit 1: Fame and fortune

Rationale

The unit *Fame and Fortune* is concerned with people and the impact individuals have on the world. In particular, the unit aims to explore both the positive and negative elements of the concepts of “fame” and “fortune”. It includes stories about people’s lives and achievements, be they famous, fictional or actual. Through purposeful language activities, students will gain new perspectives on the relationship between their personal world and the public world.

Using the unit

The unit is designed to be used in a number of ways. Teachers may use the unit *Fame and Fortune* to precede work on a novel or film. It may also be used to lead into work on biography and autobiography. Teachers may choose to use the units in their entirety, or as a section of a thematic study, or refer to the units as a source of useful literacy strategies which can be adapted for other topics.

Each literacy strategy is aligned with one stage of the curriculum cycle. However, some strategies may be appropriate in other stages of the curriculum cycle. For example, a structured overview may be used as an information organiser in the independent construction stage.

The units exemplify a variety of literacy strategies which will assist students to enhance their reading, listening, viewing, writing and speaking skills in English. They are also designed to develop students’ critical thinking and reflecting skills. The literacy strategies are examples only and do not represent an exhaustive list.

Text types

This unit focuses on two specific text types: recount, in the form of a biographical recount and narrative, in the form of a ballad. Students will create a written biographical recount and present or perform a ballad.

Outcomes

This unit addresses the following knowledge and understanding, skills, values and attitudes outcomes in Stage 4 English, which can be described in the following way:

Talking and listening

Students:

- describe the ways purpose, audience and situation affect the register of speech
- talk about and reflect upon their experiences and feelings
- collaborate with others in using talk to explore literary and factual materials
- listen and respond sensitively to others' experiences and feelings
- value, understand and engage in oral story telling and language as play.

Reading

Students:

- describe the different purposes of reading – for information, for data, for in depth consideration of a specific area, for pleasure, for recreation
- use grapho-phonetic, semantic and syntactic cues to construct meaning
- engage in a wide range of reading activities from a range of sources
- value reading as a means of exploring the world around them and the experiences and feelings of others
- enjoy and respond perceptively to what they read in a wide range of contexts.

Writing

Students:

- describe the ways purpose, audience and situation affect the register of their own writing and the writing of others
- use in the context of their own writing grammatical features such as sequence of tense, agreement of verb and subject and pronoun agreement
- engage in the full writing process and, at times, select aspects and combinations of the process useful to their purposes and chosen forms
- in context, develop control of such conventions of language use as semantics and syntactic structures
- write with pleasure and confidence
- assume responsibility for writing.

Literature

Students:

- identify and name such components of literary texts as narrative, character and setting
- share thoughts and feelings towards literature through discussion and/or exploratory writing
- dramatically read or improvise responses to poetry
- use and value literature as a means to explore the world around them
- value literature as a means to explore the ideas, feelings and experiences of others.

Resources

The resources in this unit are suggestions only. Teachers can select other resources if they wish to do so. The lessons are not prescriptive but are intended to be adapted in accordance with available resources and students' interests.

Overview

Page 1 of 4

Unit one: Fame and fortune			Focus text types: Biographical recount and narrative	
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators Students can:
Building the field	Activity 1: • list, group and label • small group discussion of concept of “celebrity”	<ul style="list-style-type: none"> • talking and listening skills • building vocabulary • classifying 	Biographical recount	<ul style="list-style-type: none"> • compare and contrast reasons for being a celebrity • describe own ideas about fame • justify choices
	Activity 2: • question concept map • explore the concept of “fame”	<ul style="list-style-type: none"> • small group discussion • simple oral explanation 		<ul style="list-style-type: none"> • demonstrate understanding of advantages and disadvantages of fame
Modelling and deconstruction	Activity 3: • the structure and content of a biographical recount • discussion with focus questions • constructing a Venn diagram	<ul style="list-style-type: none"> • structure and language features of biographical recounts 	Recount text types BLM 1.1 BLM 1.2 BLM 1.3 BLM 1.4 BLM 1.5	<ul style="list-style-type: none"> • state the purpose of a biographical recount • identify the structure and language features of a biographical recount
	Activity 4: • sequencing, working in pairs	<ul style="list-style-type: none"> • chronological order • time connectives 	BLM 1.3 or BLM 1.4	<ul style="list-style-type: none"> • work cooperatively in pairs • sequence events in a biographical recount
	Activity 5: • using appropriate tense • completing a cloze passage	<ul style="list-style-type: none"> • tense 	BLM 1.4a	<ul style="list-style-type: none"> • demonstrate knowledge of the appropriate tense for a biographical recount
	Activity 6: • discussion of annotated sample on OHT • highlighting time connectives	<ul style="list-style-type: none"> • time connectives 	BLM 1.3a BLM 1.4	<ul style="list-style-type: none"> • discuss and show understanding of appropriate use of time connectives
	Activity 7: • identifying main ideas • seven strips reading • notemaking and clarification strategy	<ul style="list-style-type: none"> • reading to elicit the main points of text • summarising 	BLM 1.5	<ul style="list-style-type: none"> • work cooperatively with a partner • summarise and show understanding of main points of text

Unit one: Fame and fortune			Focus text types: Biographical recount and narrative		
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators Students can:	
Modelling and deconstruction (continued)	Activity 8: • critical literacy • comparing texts using a vocabulary cline	<ul style="list-style-type: none"> critical literacy emotive adjectives and verbs connotation –negative and positive point of view 	BLM 1.6 BLM 1.7	<ul style="list-style-type: none"> explain effect of emotive language identify the writer's point of view 	
	Activity 9: • preparation for joint construction of a biographical recount	<ul style="list-style-type: none"> selecting, ordering information purpose and audience of text 	BLM 1.8 BLM 1.9 BLM 1.9a	<ul style="list-style-type: none"> identify information relevant to a biographical recount jointly construct a new text 	
Joint construction	Activity 10: • time line • life graph	<ul style="list-style-type: none"> sequence of events summarise in point form 	BLM 1.10 BLM 1.11	<ul style="list-style-type: none"> select salient points from a series of events summarise information evaluate information 	
	Activity 11: • brainstorm headings and focus points	<ul style="list-style-type: none"> classifying information 		<ul style="list-style-type: none"> choose language for specific purpose and audience organise headings and subheadings 	
	Activity 12: • joint construction of a biographical recount	<ul style="list-style-type: none"> construct ordered simple, complex and compound sentences use appropriate tense and time connectives 	BLM 1.9a	<ul style="list-style-type: none"> compose a variety of sentences and order them logically use time connectives appropriately 	
	Activity 13: • think, pair, share	<ul style="list-style-type: none"> pair and group talking and listening questioning to clarify ideas 	Information process skills	<ul style="list-style-type: none"> listen to and share with a partner 	
Independent construction	Activity 14: • guided note-taking	<ul style="list-style-type: none"> researching and recording information in note form 		<ul style="list-style-type: none"> select useful texts from a range of texts record notes accurately and clearly 	

Unit one: Fame and fortune			Focus text types: Biographical recount and narrative		
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators	
Independent construction (continued)	Activity 15: • independent construction of a biographical recount	• explicit, negotiated assessment criteria	BLM 1.9a BLM 1.12	Students can: • write an individual biographical recount • meet assessment criteria	
	Activity 16: • matching proverbs with everyday meanings	• proverbs and metaphors	BLM 1.13	• discuss and reflect on meanings of sayings about “fortune”	
Building the field	Activity 17: • word wheel	• vocabulary specific to topic • ballad • narrative text type – theme and content	Selection of ballads	• build vocabulary specific to the topic • share responses regarding good and bad fortune	
	Activity 18: • before and after chart	• narrative text type – purpose, structure and language features	Various poems in narrative form	• show understanding of purpose, structure and language features of the narrative	
Modelling and deconstruction	Activity 19: • vocabulary enrichment, literary devices • cooperative cloze	• synonyms • alliteration • onomatopoeia • assonance • rhyme • rhythm	Copy of <i>Fisher's Body</i> by Doug Macleod BLM 1.14	• describe the effect of poetic devices • work purposefully with a partner	
	Activity 20: • narrative structure • jumbled text	• sequence and structure of narrative – title, orientation, complications, resolution, coda	BLM 1.15 BLM 1.16	• understand and sequence stages of a narrative	
	Activity 21: • sequencing poems • using a matrix to record information	• organise and record information on all features of the narrative ballad	BLM 1.17 Matrix	• use language features to sequence ballads • organise and record information about the features of two ballads	

Unit one: Fame and fortune		Focus text types: Biographical recount and narrative		
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators Students can:
Modelling and deconstruction (continued)	Activity 22: • preparation for performance	• listening to syllabification, rhythm and stress patterns		• identify stressed and unstressed syllables
	Activity 23: • modelled reading • brainstorm effective presentation skills	• volume, pace, pause, pitch, expression, accent, fluency	Guest readers, other teachers, taped performances of a selection of ballads	• investigate the creation of rhythm patterns
Independent performance	Activity 24: • individual performance of ballad or excerpt	• practical application of oral skills	Assessment criteria	• perform a prepared reading for an audience • meet assessment criteria

Phase: Building the field

Teachers should guide students in exploring the linguistic structures and features of a biographical recount, using the examples provided and selecting others. Students need to be taught explicitly about these features at the whole text level, sentence level and word level. (Refer to chapter one.)

Activity 1: List, group and label

The purpose for the activity is for students to explore the qualities or characteristics of people who are considered to be famous. Students will describe their own feelings towards fame and those considered famous.

- Assist students to gather pictures of celebrities from sources such as magazines, newspapers, anthologies of biographies and the Internet.
- In small groups, students suggest categories which might be used to organise the selected pictures and provide justifications for their choices. Students share their selections and categories with the class. The categories might be sport, entertainment, politics, business, royalty or media personalities.
- Discuss the derivation of the word “celebrity”, from the Latin word *celebrare* meaning *to make widely known*, and the idea of “being celebrated”. Ask students to use their dictionaries to investigate other words derived from the same root. Students could make a chart of the words they find and their meanings.

Activity 2

The purpose of the activity is to examine the concept of fame.

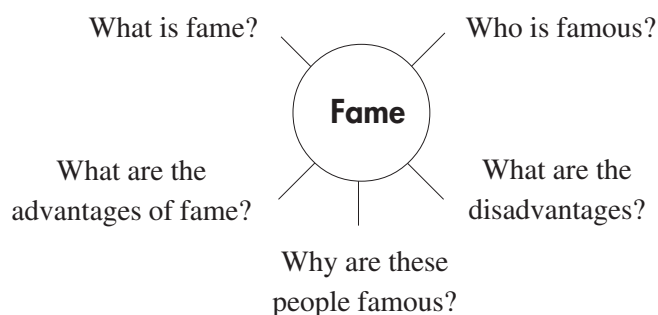
- Model the construction of a question concept map as a way of organising knowledge, understandings and beliefs about a topic.

Concept map

A concept map is a visual-verbal way of organising information about a topic.

It can be presented in either words or drawings. A concept map can be used as an introduction to a topic or as a way of preparing students for reading. It can also assist students to predict vocabulary and as preparation for writing.

Example of a question concept map



- Work with students to complete the question concept map.
- Students should now have an understanding of fame. Explain that they will now be examining biographical recounts of famous people in order for them to write their own.

Phase: Modelling and deconstruction

In this phase, teachers will build on the students' prior understandings of the recount text type as addressed in primary school, so as to develop the more sophisticated skills and understandings required in stages 4 and 5 English.

Recounts

Although all recounts retell events in the past and are organised in chronological order, there are a number of different forms. Some are:

Personal recount

The focus here is on a personal response to events. The language is generally non-technical and resembles a spoken style. The feelings and responses of the writer and characters are generally included throughout the text.

Autobiographical recount

The focus here is on the person who is writing the recount, so specific people's names and the first person pronoun "I" are used. Significant events from the person's life are selected.

Biographical recount

The focus here is on significant events of a third person's life. The focus is on specific people's names and the pronouns "he" and "she". In many biographical recounts there is an attempt to evaluate the person's life and achievements, and this often becomes a separate stage of the recount.

Historical or factual recount

These recounts are concerned with events involving groups of people and often institutions (e.g. the Government, waterside workers). There is often a great deal of technical vocabulary. Historical recounts can deal with longer time frames than other types. A deduction stage, which evaluates the significance of events, is often included as a separate stage.

Procedural recount

Procedural recounts may be used at school to retell the events in a scientific experiment or an observation, or to recount how a task was completed. While the focus is on the first person (often the plural "we"), these texts often include technical vocabulary.

Literary recount

Literary recounts primarily entertain by establishing a relationship between the author and the audience, while recounting a sequence of events.

Phase: Modelling and deconstruction (continued)

Activity 3: Introduction to biographical recount

Focus questions might be used to direct students' attention to appropriate resources and the kinds of information they might include in a biographical recount.

Sample focus questions:

1. *If we want to find out about famous people, where are some of the places we could go?*

Students' responses might include magazines (teen magazines, sport magazines), newspapers, the Internet, encyclopaedias, factual texts, *Who's Who?*, television documentaries, radio interviews and biographical films.

2. *What sort of information is usually provided about the famous person?*

Students' responses might include when and where the person was born, why he or she is famous, his or her achievements, how the person became famous, his or her hobbies, interests and physical features.

- Provide students with an example of a factual or historical recount (BLM 1.1) and discuss its structure and language features. Then provide an example of a biographical recount and ask students to compare it with the recount shown previously. (BLMs 1.3, 1.4 or 1.5 might be used for this purpose.)
- Provide students with a copy of BLM 1.2 which can be used for reference. Have students paste this into their books.
- Draw a Venn diagram to represent graphically the similarities and differences between the structure and language features of a factual recount and a biographical recount. (BLMs 1.1, 1.2 and 1.3 could be used for this purpose.)

Activity 4: Text reconstruction

The purpose of this activity and those following is to demonstrate the organisational stages of a biographical recount and some of the linguistic features.

- Provide students with a copy of the biographical recount about either Jodie Foster (BLM 1.3) or Jennifer Aniston (BLM 1.4) which has been cut into paragraphs. Students work in pairs to reconstruct the biographical recount. Discuss what clues students used to determine the sequence. Draw students' attention to the stages of the text and the use of time connectives to organise the text chronologically.

Activity 5: Tense

- Students complete a cloze activity focussing on the use of tense, using BLM 1.4a. Discuss with students how the tense changes from the past during the *series of events* stage to the present in the *evaluation* stage. Have students suggest reasons for the change.

Activity 6: Time connectives

- Display BLM 1.3a as an overhead transparency and highlight the use of time connectives. Ask students to form pairs, read the Jennifer Anniston text (BLM 1.4) and highlight the time connectives. Each pair could then join with another pair to compare their findings.

Activity 7: Main ideas

The purpose of this activity is for students to elicit the main ideas of a text. This strategy allows students to develop skills in reading, note making and clarifying ideas.

- Provide students with a copy of BLM 1.5 (Shane Warne) or another suitable text. Students will participate in a Seven strips activity.

Seven strips strategy

Organisation:

Students work in pairs. Each pair has seven strips of paper measuring approximately 30 cm x 3 cm on which they will record information. Each pair also has a copy of the text.

Procedure:

1. Read the text as many times as required.
2. Decide the seven most important facts.
3. Cover the text.
4. List the facts separately on the seven strips of paper, using your own words where possible.
5. Move the strips around, grouping into possible paragraphs and ordering in a logical sequence.
6. Each pair should then combine their seven strips with those of another pair.
7. Through negotiation and discussion reduce the number of strips to seven.
8. Discuss this new organisation of information.
9. Re-read the original text to verify information.

Activity 8: Critical literacy

The purpose of this activity is for students to examine some of the ways authors can influence or manipulate the reader, viewer or listener. As the subject of a biographical recount can be a controversial figure, authors can convey their personal view of this person by making particular language choices and including or excluding particular information. Biographical recounts, therefore, are excellent texts to use as students explore the many ways in which an author seeks to position them as readers.

English teachers have many opportunities to assist students to develop critical literacy. Critical literacy allows students to question the texts of society, whether they be written, visual or spoken, so as to look below the surface and to see how they influence our lives (Pitt, 1995). To achieve this, students need to learn how to:

- talk about an author's purpose in writing a text
- identify opinion, bias and point of view in a text
- understand how the choice of words and text structures contribute to how a text portrays particular social groups or events.

NSW Department of School Education (1997) *Teaching Reading: A K-6 Framework*

Phase: Modelling and deconstruction (continued)

It is important for students to realise that biographical recounts, like all texts, are created by people with particular points of view. Authors make choices about text structure, content and language depending upon their purpose and the message they want to convey. The position taken by a text also can be influenced by events outside it, such as these two texts about Adolf Hitler. The first was published in an encyclopaedia in 1935, before the outbreak of World War II, and the second was published in 1991.

Provide students with copies of the two biographical recounts (BLMs 1.6 and 1.7). Have students compare the different positions taken by the writers. Copy them onto an overhead transparency and use them to demonstrate for students how emotive language is used to convey a particular position. Highlight the adjectives and verbs which indicate the position. Discuss with students how the events of history also influence the positions taken by the two writers.

Work with students to plot the emotive words on a vocabulary cline.

Vocabulary cline

A vocabulary cline is used to rank any group of words which can be placed in order. Words are written along an imaginary or drawn cline (i.e. a sloping line). The object is for students to place the words along the line so that they are in order of intensity.

Example of a cline (using verbs)

hate
despise
abhor
abominate
loathe
disgust
dislike

Phase: Joint construction

This phase may be a teacher-led construction of another text or students might work in small groups to write a text.

Activity 9

The purpose of this activity is to have students draw on the skills, knowledge and understandings of biographical recounts which have been modelled and demonstrated to prepare them to jointly construct another text.

- Tell students that the following work sample, a biographical recount of the Spice Girls (BLM 1.8) was produced by a student when the class was asked to research a favourite pop group. The class then shared their texts.
- Ask students to use this information to construct jointly a biographical recount suitable for inclusion in an encyclopaedia.
- Remind students of the ways in which the language features might need to change to be more appropriate for this different audience. Writers may wish to use the scaffold of a biographical recount which is provided as BLM 1.9 and 1.9a.
- Provide students with the following questions as they jointly construct the biographical recount. Such questions will also enhance their critical literacy skills:

What is the purpose of the biographical recount?

Who is the audience?

What word choices are appropriate?

What information do we need to include?

What information can be left out?

Activity 10: Time line

The purpose of this activity and those that follow is to prepare students to write independently by organising the information needed and determining the significance of various events.

- Model the construction of a time line to record significant events in the life of a person. You might use your own life or that of one of the students as the subject of the construction. Demonstrate the plotting of these events on a life graph.
- Provide students with a scaffold of a time line (BLM 1.10) and ask them to work in pairs to construct a time line based on the events in one partner's life.
- The pairs then use the scaffold of a life graph (BLM 1.11) to chart the significance of these events.

Activity 11

In this activity students will organise information to enable them to write a biographical recount of a person's life.

- As a class choose suitable headings and points to include under these headings for a biographical recount of the life, either of the teacher or of a class partner. Brainstorm possible headings and sub-headings.

Phase: Joint construction (continued)

Brainstorm

This is used to activate a learner's background knowledge by creating a large and diverse collection of words and information. It allows students to contribute their thoughts on a topic and to have their thinking stimulated by the thoughts of others.

Procedure:

- Clearly state the topic.
- Choose a recorder.
- Ask each student to think of four or five things before sharing.
- State the rules: no criticism, all responses are valued and recorded.
- Encourage free flow of ideas.
- Leave explanations to later.

Students then might suggest ways in which the information obtained could be grouped.

Possible organised headings from the brainstorm activity:

Name of person

Birth

- when
- where

Significant events

- education
- occupation
- sporting or other achievements
- influences on life

Contributions

- how person will be remembered

Activity 12

- Using the scaffold of a biographical recount (BLM 1.9a) as an overhead transparency, jointly construct a biographical recount of the chosen person from the information gained so far. Encourage students to suggest a range of time connectives and appropriate descriptive language.

Phase: Independent construction

In this phase, students will select a famous person about whom they will write an independent biographical recount suitable for reference material.

Activity 13: Think, pair and share

The purpose of this activity is to explore with students the information skills process they need to learn in order to research a chosen person and produce a biographical recount.

- Make links with students' prior experiences in researching topics and the steps involved in the information gathering process. Model the process they will undertake in researching a nominated famous person. Students should use a range of sources to compile their information, e.g. the Internet, encyclopedias, documentaries, newspapers.
- Tell students that they will need to consider the stages of the information skills process and the questions below with reference to their chosen person.
- Students share ideas with a partner and question each other to clarify ideas. They join with another pair to report their partner's ideas.

Information skills process

Defining

- What is the purpose of my biographical recount?
- What information do I really want to find out about my selected person?

Locating

- What information do I already have about this person?
- What additional information do I need to find out?
- Where can I find this information?

Selecting

- What information do I really need to use in my biographical recount?
- What information could I leave out?
- Is the information I have found credible and relevant?

Organising

- Have I enough information to meet the purpose of my biographical recount?
- Do I need to use all the information I have gathered?
- How can I best combine information from different sources?

Presenting

- How can I best present this information in my biographical recount?

Assessing

- What did I learn from the process of researching and writing my biographical recount?
- Did my biographical recount fulfil its purpose?
- What am I good at doing? What do I need to improve?

Phase: Independent construction (continued)

Activity 14

The purpose of this activity is to support students as they take notes from their selected resources.

- Provide students with questions such as the following to guide their note taking:

What is the person's full name? maiden name? pseudonym? pen name? nickname?

Was the person famous because he or she was a politician, a business person, an entertainer, royalty, a media personality, a sportsperson, a scientist, other?

When and where was the person born?

When and where was the person educated?

What events and people influenced the person's life?

Who were his or her parents and siblings?

What were her or his career achievements?

What were some significant beliefs, attitudes or achievements?

Why was he or she famous? What brief evaluative comment could be made about his or her life?

N.B. Ensure that students are familiar with such terms as *maiden name*, *pseudonym*, *pen name*, *alias*, *sibling*. Students may make a list of unfamiliar words and their meanings.

Guided note taking

Teaching students to take effective notes is important because it:

- focuses students on what information is needed
- helps students avoid plagiarism
- encourages students to read efficiently
- supports students in developing independence when working with complex texts
- reflects the organisation of information in texts
- assists in consolidating knowledge.

Activity 15: Independent construction

- Students use the information they have gathered to write a biographical recount independently. Provide students with a scaffold to guide their writing (BLM 1.9a).
- Negotiate with the students the assessment criteria which will be used to evaluate their writing. This has been provided as BLM 1.12.

Phase: Building the field

Text type: narrative

Text form: ballad

To date students will have been working on the concept of fame. In this section of the unit, they will build on the notion of fame through an exploration of what fortune means and how and why fame and fortune are often linked. The fortune that befalls people, whether they are famous or not, is either good or bad fortune. Some synonyms for *fortune* are *luck* or *fate* (Romeo and Juliet come to an unfortunate end).

Whether they are written, spoken or viewed, narrative texts need a complication to maintain the audience's interest. We want to know what is going to happen next and how the complication or conflict will be resolved. The best narratives contain physical, emotional and psychological conflicts that will absorb the reader or listener.

In this section of the unit, students will explore a selection of ballads, investigating their purpose, structure, linguistic features and themes.

Activity 16: Matching task

In this activity, students match proverbs or sayings about fortune with their everyday meanings. The purpose of this activity is to discuss the different meanings of the word fortune, as described in proverbs, sayings and metaphors.

- Copy a set of the “sayings” (BLM 1.13) and a set of the everyday meanings. You might wish to use paper of two different colours and to laminate the cards.
- Provide each student with one card. Half the class will have a *saying* card and the other half will have a *meaning* card. Ask students to find the student who has the card with the matching *meaning* or *saying*.
- Alternatively, copy multiple sets of the sayings and their everyday meanings on paper of two colours and laminate. Place each set in an envelope, box or plastic sleeve. In small groups or pairs, students match the sayings with the everyday meanings.
- Share the responses and discuss correct matches and their meanings.

Activity 17

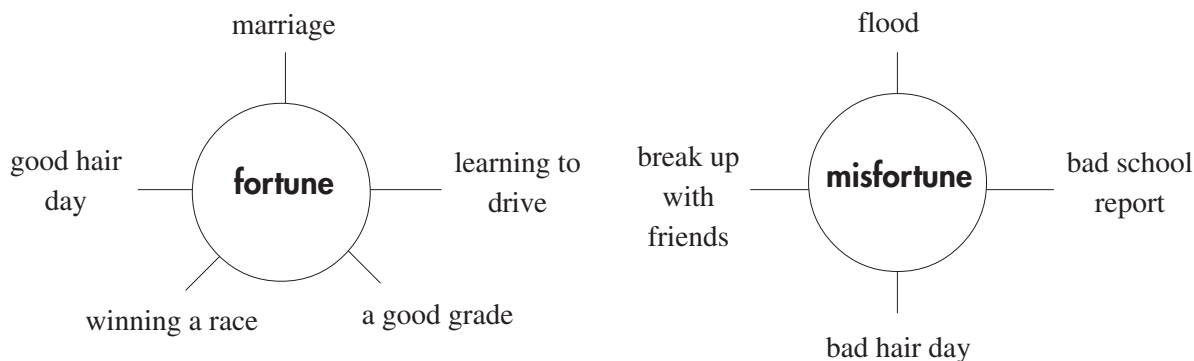
The purpose of this strategy is to orientate students to the difference between fortune and misfortune, by building on their knowledge and personal experiences.

- Construct a word wheel on the chalkboard to activate students' understanding of the concepts of *fortune* and *misfortune*.
- Discuss with students the following questions:
 - What events might occur in your life that you consider to be good fortune? e.g. marriage, winning a race, a good grade, learning to drive, a good hair day
 - What events occur in your life that you think are not good fortune? e.g. experiencing a flood, a break-up with friends, a bad school report, a bad hair day.
- Ask students to draw two wheels, one with the term *fortune* and the other with the term *misfortune*.

Phase: Building the field (continued)

- Discuss the prefix “mis” and how it is used to mean negative, bad, unlucky or incorrect, e.g. *misspelt*, *misbehaviour*, *misbehave*, *misconduct*, *misconstrue*, *mischance*, *misadventure*, *miscue*, *mistrial*, *misfit*.
- Around each wheel, students list the events they associate with each term.
- Asking students to construct a word wheel assists them to clarify their understandings of the concepts of *fortune* and *misfortune*.

Examples of word wheels:



- Read a selection of ballads to students or provide versions on audio tape.
- Explain to students that a ballad is a narrative poem which is written in stanzas and has a particular rhyming pattern. The subject of the ballad can be humorous, romantic or heroic. The characters can be real or imagined and will encounter either good fortune or some form of misfortune.
- Explain that, although the ballads that are being studied are written, ballads were originally presented orally.

Ballads developed over centuries throughout the world before the printing press was invented. They were traditionally performed by story-tellers, who journeyed from town to town to bring news of events and people, fortune and misfortune. The use of regular rhyme and rhythm is a common feature of the ballad because it was easier for the performer to remember.

- Explain to students that poets use similar events in writing ballads, e.g. in the ballad, *Lochinvar*, the hero saves his girlfriend from a disastrous marriage. In the ballad, *The man from Ironbark*, the hero gets revenge on the deceitful barber.
- Some ballads which could be studied are:
 Pam Ayres: *Where there's a will, Thirteen nil, Little Lawrence Greenaway*
 A.B. Paterson: *The man from Snowy River, Clancy of the Overflow, The Geebung Polo Club*
 Henry Lawson: *Up the country, Mulga Bill's bicycle, The man from Ironbark*
 Sir Walter Scott: *Lochinvar*
 Alfred Noyes: *The highwayman*
 Edward Lear: *The owl and the pussycat*
 Thomas Campbell: *Lord Ullin's daughter*
 Alfred Lord Tennyson: *The lady of Shalott*
 S. T. Coleridge: *The rime of the ancient mariner*
 Oodgeroo Noonuccal: *Ballad of the totems*
- Some traditional or modern ballads sung by contemporary artists, such as Joan Baez, Bob Dylan, Don Maclean or the Beatles, could also be used.

Phase: Modelling and deconstruction

Activity 18

The purpose of this activity is to make links with students' prior knowledge of narratives.

- The following questions will help guide the discussion and activate students' prior knowledge about narratives. Record students' responses on a before and after chart.

A before and after chart is used to help students recall what they know about a theme or topic. The "before" column is completed at the beginning of the unit or lesson. The "after" column is completed as a reflection at the end of the unit or lesson.

Example of a before and after chart:

<i>Before</i>	<i>After</i>
<ul style="list-style-type: none"> a narrative is a story different types of stories include fairy tales, myths, legends, fables they are usually written to entertain or inform people 	<ul style="list-style-type: none"> a narrative can be a ballad ballads have an orientation, complication, resolution and coda like most narratives we know, a ballad is usually written to entertain or inform people

- Ask such questions as:
What is a narrative?
What is the purpose of a narrative?
What narratives have you read, viewed, listened to and written?
What are the stages of a narrative?
What are some of the important language features of a narrative?
- Use a familiar ballad, such as *The man from Ironbark*, to examine the organisation, structure and linguistic features of ballads. Have students identify the orientation, complication, resolution and coda stages of the poem.

Activity 19: Vocabulary enrichment

The purpose of this activity is to examine the importance of poetic word choice (diction) and for students to find synonyms for selected words.

- Students will then compare and contrast their choices with the poet's choices. Discussion should focus on sound (alliteration, onomatopoeia, assonance, rhyme, rhythm), and the fine distinctions in meaning between synonyms, e.g. bad and evil, big and gigantic. This activity will also extend and enrich students' vocabulary.
- Ensure that students are familiar with the poetic devices suggested here. Make a chart of the appropriate technical terms and their meanings, with examples. Students could include this in their books and add further terms to it during the year.

Phase: Modelling and deconstruction (continued)

- Provide students with a copy of a ballad, such as *Fisher's body* by Doug MacLeod or another appropriate short ballad. (BLM 1.14)
- Underline words that could be substituted. Students work in groups to think of synonyms for the underlined words. From students' suggestions, build up a word bank of synonyms. Discuss the appropriateness of the poet's choice.
- Consider choices, such as: why *gentleman* instead of *man*? why *swamp* instead of *marsh*? why *grinning* instead of *smiling*? why *tossing* instead of *throwing*?

Activity 20: Jumbled text

The purpose of this activity is to focus students' attention on the narrative structure of a ballad.

- Make copies of the jumbled version of *Fisher's body* (BLM 1.15). Cut out the title, poet's name and each stanza. Students work in small groups to reassemble the poem on a flowchart (BLM 1.16). Discuss with students the clues they used to complete the task. Students can check their version with the one they used in the vocabulary exercise.

Activity 21: Sequencing activity

The purpose of this activity is for students to consider the language features and structures of ballads in order to sequence them correctly. Students will use a matrix to summarise the main features of each ballad.

- Provide students with jumbled versions of *Where there's a will* by Pam Ayres and *Ballad of the totems* by Oodgeroo Noonuccal (BLM 1.17)*. Students work with a partner to cut out each section and rearrange the ballads in their correct order.
- Upon completion, students will provide reasons for the sequence they have chosen by referring to the language structures and features which influenced their choices.
- Read the poems in their correct sequence to the class and discuss how the ideas of fortune and misfortune are realised in these two ballads.
- Develop a matrix similar to the one provided below. Work with students to complete the matrix. You should consider purpose, audience, themes, rhyme, character and structure.
- A matrix is one way of organising the recording of information. Matrices may be used for a wide range of communicative activities involving listening, speaking, reading, viewing and writing.

* "Where there's a will" by Pam Ayres, reprinted from *Some more of me poems* (1976), Arrow Books, London

"Ballad of the totems" by Oodgeroo Noonuccal, reprinted from *An anthology of poems for senior students* (1992), Addison Wesley Longman, South Melbourne.

Example of a matrix

	Ballad of the totem	Where there's a will
poet		
purpose		
audience		
themes		
rhyme		
character		
structure		

Activity 22: Preparation for performance of a ballad

The purpose of this activity is to draw students' attention to the use of syllabification and rhythm in the performance of a ballad.

- Draw up four columns with no headings on the chalkboard. Ask students to try to work out why you are putting names into a particular column, then decide on a name for each column. Using the first names of students in the class, write one-syllable names in the first column, two-syllable names in the second column, three-syllable names in the third column, etc. Ask students to determine the method of organisation that you have used.
- Explain that not only are words made up of syllables, but that these syllables have weak and strong emphases or stresses. Demonstrate this schema using several names and indicate that strong stresses are marked / and weak stresses are marked ^U.

Phase: Modelling and deconstruction (continued)

For example:

/	/	U U	U / U U	/	/	U U
Minh	Jennifer	Felicity	Jai	Chantasour		
/	U	U	/	U		
Charlie	Mohammed					

- Explain that poetry is mostly very rhythmic and this rhythm is created by the regular pattern of weak and strong stresses. Explain further that most nursery rhymes and limericks have a regular rhythm. Tell students that the term *metre* is used in poetry to describe the stress and rhythm pattern. A stress pattern that is repeated is called a metrical foot. (Students can add these terms to the vocabulary list they began earlier.) Metrical feet are designated by | .
- Model for students the method of marking the stress patterns in *Humpty Dumpty*.

/	U	/	U	/	U U	/
Humpty Dumpty sat on a wall.						
/	U	/	U	/	U U	/
Humpty Dumpty had a great fall.						
/	U	U	/	U U		
All the king's horses and						
/	U	U	/			
All the king's men						
/	U U	/	U U	/	U U	/
couldn't put Humpty to gether a gain.						

- Point out to students that this verse shows a combination of only three kinds of feet, i.e.
 1 = / U 2 = / U U and 3 = /
 and that there is a regular pattern that makes the verse easy to memorise.

Activity 23: Preparation for performance

The purpose of this activity is to provide a model of a dramatic performance of a ballad.

- Read students a selection of ballads, or invite guest readers, or play commercial tapes of professional readings.
- Students listen, observe and then brainstorm the characteristics of an effective performance reading, including aspects of volume, pace, pause, expression, variation of accent, fluency, maintenance of audience interest, etc.
- Using the information from the brainstorm, work with students to devise the assessment criteria for use in assessing the student presentations.

Phase: Independent performance

In organising students for independent performance, the following questions should be taken into consideration:

- *Should the students use music, sound effects or a microphone to enhance the performance?*
- *Should assessment be by peers or by the teacher?*
- *Should a maximum and minimum time limit be set for each performance?*
- *How will I ensure that the same ballad or excerpt is not performed by more than two or three students?*
- *How will I cater for readers of differing abilities?*
- *Will I use a chairperson or a printed program to announce the performers?*

Activity 24: Individual performances

Students choose a ballad or an excerpt for performance. Students can prepare for the performance by rehearsing with a partner or family member or by taping their performance on cassette and listening to it. Students should be very familiar with the ballad.

- Provide students with a copy of the assessment criteria before the performance. By giving the students the assessment criteria prior to their performances, they will have a clear view of your expectations. Students should also have their own individual copy of the assessment criteria so that family members or peers who may be involved in the rehearsal of the performance have a clear perception of what is expected and can provide useful feedback.

Phase: Independent performance

Example of assessment criteria:

Assessment task: performance of a ballad

Name: Class: Date:

Title of ballad:

	Always	Sometimes	Never
<i>Voice</i>			
• clear and audible	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• varied volume and pace for dramatic effect	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• varied intonation to develop characterisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• used emphasis for dramatic effect	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Attention to audience</i>			
• introduced performance by setting context effectively	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• maintained eye contact	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• used gesture to support performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• appropriate stance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• maintained audience interest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Preparation</i>			
• ballad chosen was appropriate for performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• notes were used effectively	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• preparation and rehearsal were evident	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• performance was within set time limit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

N.B. It might be useful to have students complete peer assessments. Different groups within the class could assess one set of criteria. Students also could assess their own performances against these criteria and write a reflection on their preparation and performance.

Unit one: Blackline masters

BLM 1.1: Example of a factual or historical recount

Eora resistance to Europeans, 1790-1816

The Eora people had lived in the Sydney area for at least 40,000 years before the Europeans arrived. They had lived by hunting, fishing and gathering and believed that they were the guardians of the land. This lifestyle did not last.

When the Europeans arrived in 1788 they occupied sacred land and destroyed Eora hunting and fishing grounds. In 1790 the Eora people began a guerilla war against the Europeans.

In 1794 the Eora, whose leader was Pemulwuy, attacked the European settlement of Brickfield. Thirty-six British and fourteen Eora were killed during this attack. In the same year the Eora killed a British settler. Then the British ordered that six of the tribe be killed.

The Aborigines continued to resist the European invaders by burning their crops and houses, taking food, destroying cattle and killing some settlers. In 1797 they attacked Toongabbie and within a week the farmers had to retreat and the farms were burned. In that year their leader, Pemulwuy, was captured by the British but later escaped.

By 1801 many settlers lived in fear of the Eora and the British started a campaign to destroy Aboriginal resistance. Troopers were sent to kill Aboriginal fighters and capture Pemulwuy. One year later settlers killed the leader in an ambush.

Other great Aboriginal leaders continued fighting against the white settlers. However, the guns of the British were more powerful than the Aboriginal spears. The British shot many of the Aborigines and many others died of the diseases that the British brought.

This period of black resistance in Sydney finally ended in 1816. It is a significant period in Australian history as it showed the determination of the Aboriginal people to resist the invasion. It also demonstrated how unjustly the Aboriginal people were treated by the white invaders.

Reproduced from: NSW Department of School Education (1996). *Exploring literacy in school history*, Disadvantaged Schools Program, Metropolitan East region

BLM 1.2: Comparison of a factual recount and a biographical recount

	Factual recount	Biographical recount
Purpose	To retell events, usually in temporal sequence	To retell the events and achievements of a person's life and (usually) to evaluate these briefly
Text structure <i>orientation</i>	Provides information about who, what, where, when, why	Names person, tells where and when person lived and why famous
<i>series of events</i>	Record of events, usually in chronological order	Series of important events, may include influential people or events
<i>reorientation/evaluation</i>	Summarises or comments on the events	Evaluates the contribution of the person to society or field of expertise
Linguistic structures and features	<p>Text organised in paragraphs</p> <p>Uses simple, compound and complex sentences</p> <p>Uses time connectives, e.g. <i>afterwards, finally, then, next.</i></p> <p>First or third person</p> <p>Verbs in past tense</p> <p>Mainly action verbs, e.g. <i>succeeded, swam, acted, managed</i></p> <p>Descriptive and emotive words used to position the reader to a particular view of the event</p>	<p>Text organised in paragraphs</p> <p>Uses simple, compound and complex sentences</p> <p>Uses time connectives, e.g. <i>first, in 1900, After completing university, subsequently</i></p> <p>Third person</p> <p>Combination of past and present tense, depending on whether the person is still alive</p> <p>Combination of action and relating verbs, e.g. <i>was, became, had</i></p> <p>Descriptive and emotive words used to position the reader to a particular view of the subject</p>

BLM 1.3: Model of biographical recount

Jodie Foster

Jodie Foster is a leading contemporary American film actor and director.

She was born the youngest of four children of Lucius and Brandy Foster on 19 November 1962 in California. She was christened Alicia Christian but her mother, Brandy, immediately began to call her Jodie, simply because she liked the name. Her parents divorced before she was born and by the time she was a teenager, she had met her father only four times.

When Foster was still a baby, her brother Buddy, who was five years older, was appearing in commercials and acting in television shows, but it was Jodie who was to become the more significant child and adult movie star. Foster's mother nurtured her talents and acted as her agent. She always kept a close watch over her daughter's career.

Foster was educated at the fashionable Lycée Français in Los Angeles while acting in a number of well-known films. These included *Alice doesn't live here anymore*, *The little girl who lives down the lane*, in which she played a psychotic killer, and the controversial *Taxi driver*, made when Foster was thirteen. She received her first Academy Award nomination for this film. She prefers to act in mystery, thriller or suspense movies.

Some of the most popular films in which Foster has starred include *The accused* (1988) and *Silence of the lambs* (1991). For both of these films, she won Academy Awards for best actress. She was nominated for a third, best actress Academy Award for *Nell* (1994).

In 1991, she turned her hand to directing in the films *Little Man Tate* and *Home for the holidays*.

Besides the sheer number of her films (approximately 31) and the fact that she has been a successful actor since she was very young, Foster's career and style are characterised by the academic approach she takes to her work. She has long-term career goals and can realistically see herself acting, directing and producing for many more years.

While others in Hollywood can make more money at the box office, they are not as capable of putting themselves in positions of power within Hollywood. She actively collaborates with directors and controls her career by generally choosing films where she believes in the importance of the message and the ideas of the film. Upcoming film projects from her own production company, Egg Pictures, reportedly include *Flora Plum* and a film adaptation of Margaret Atwood's *Alias Grace*.

BLM 1.3a: Annotated to show text organisation and some language features

Jodie Foster

Orientation

Jodie Foster is a leading contemporary American film actor and director. She was born the youngest of four children of Lucius and Brandy Foster on 19 November 1962 in California. She was christened Alicia Christian but her mother, Brandy, immediately began to call her Jodie, simply because she liked the name. Her parents divorced before Jodie was born and by the time she was a teenager, she had met her father only four times.

Series of events

When Foster was still a baby, her brother Buddy, who was five years older, was appearing in commercials and acting in television shows, but it was Jodie who was to become the more significant child and adult movie star. Foster's mother nurtured her talents and acted as her agent. She always kept a close watch over her daughter's career.

Foster was educated at the fashionable Lycée Français in Los Angeles **while** acting in a number of well-known films. These included *Alice doesn't live here anymore*, *The little girl who lives down the lane*, in which she played a psychotic killer and the controversial *Taxi driver*, made when Foster was thirteen. She received her first Academy Award nomination for this film. She prefers to act in mystery, thriller or suspense movies.

Some of the most popular films in which Foster has starred include *The accused* **in 1988** and *Silence of the lambs* **in 1991**. For both of these films, she won Academy Awards for best actress. **In 1994**, she was nominated for a third, best actress Academy Award for her role in *Nell*.

In 1991, she turned her hand to directing in the films *Little Man Tate* and *Home for the holidays*.

Evaluation

Besides the sheer number of her films (approximately 31) and the fact that she has been a successful actor **since** she was very young, Foster's career and style are characterised by the academic approach she takes to her work. She has long-term career goals and can realistically see herself acting, directing and producing for many more years.

continued...

BLM 1.3a: Annotated to show text organisation and some language features

Evaluation continued...

While others in Hollywood can make more money at the box office, they are not as capable of putting themselves in positions of power within Hollywood. She actively collaborates with directors and controls her career by generally choosing films where she believes in the importance of the message and the ideas of the film. **Upcoming** film projects from her own production company, Egg Pictures, reportedly include *Flora Plum* and a film adaptation of Margaret Atwood's *Alias Grace*.

bold text	time connectives
<u>underlined text</u>	action verbs
boxed text	relating verbs
circled text	descriptive and emotive words used to position the reader to a particular view of the subject

Example of a simple sentence:

Jodie Foster is a leading contemporary American film actor and director.

Example of a compound sentence:

Foster's mother nurtured her talents and acted as her agent.

Examples of complex sentences:

While others in Hollywood can make more money out of the box office, they are not as capable of putting themselves in positions of power within Hollywood.

Some of the most popular films in which Foster has starred include The accused in 1988 and Silence of the lambs in 1991.

N.B. This text also includes some “thinking” and “feeling” verbs, such as *prefers, liked, can see, believes*.

BLM 1.4:

Jennifer Aniston

At the age of 28, Jennifer Aniston has become one of the most popular actresses on television. Her role as Rachel in the award-winning sitcom *Friends* has resulted in critical praise and universal stardom for the celebrity.

Aniston was born in Sherman Oaks, California, on 11 February 1969. She was exposed to acting from a very young age, as her parents, who divorced when she was nine years old, are Nancy, a model-actress, and John Aniston, a soap opera actor. The late Telly Savalas, best known for his role in the television detective series *Kojak*, was her godfather.

Aniston experienced a rather unconventional primary education. She attended the Rudolf Steiner School which allows students to design their own textbooks. It was at this school that she developed a passion for art and a fascination for acting. Subsequently, one of her artworks was displayed in New York's Metropolitan Museum of Art. She joined the school's drama club when she was eleven.

After graduating from Fiorello H. LaGuardia High School of Music and Art and Performing Arts in 1987, Aniston decided not to enrol at university. This decision was made contrary to her father's advice. Instead, she worked as a waitress while studying psychology at night school and auditioning for stage roles.

In 1990, Aniston moved to Hollywood in order to pursue her acting career. She appeared in several short-lived television shows, including *Ferris Bueller*, *Molloy*, *Herman's head* and *The edge*, as well as the low-budget horror movie, *Leprechaun*.

It was in 1994 that Aniston read for a part on a new television comedy. Three hours after her audition, she learned that she had landed the role of spoilt but likeable Rachel in the program, *Friends*. The show, based on the lives of six twenty-something New Yorkers, has gone on to become the second most popular sitcom in the United States after *Seinfeld*.

In addition to experiencing fame on the small screen, Aniston has made a successful transition into films. She received critical acclaim for her minor role in *She's the one*, played the lead in the romantic comedy *Picture perfect*, and will star in the upcoming film, *The object of my affection*.

As a result of the popularity of *Friends* and her films, Aniston has become one of the world's most recognised actresses. A mark of this success is her regular appearances on magazine covers and being the focus of many Internet web sites.

BLM 1.4a: Cloze passage

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Select the most appropriate verbs to fill the gaps:

become attended has become resulted will worked decided
 moved exposed is based appeared was joined made

BLM 1.5:

Shane Warne

Shane Warne is undoubtedly the most recognisable sporting personality in Australia. As a popular member of the current Australian cricket team, he has gained an international reputation for being the world's best leg-spin bowler.

Shane Keith Warne was born in Ferntree Gully, Victoria on 13 September 1969 to Keith and Bridget. The eldest of two children, Warne has a younger brother, Jason. During his schooldays, Warne excelled in Australian Rules Football and cricket. He actually preferred football and played one season with the St Kilda Under-19 Aussie Rules Team in 1988. However, Warne also continued to play cricket with the East Sandringham Club and later with the St Kilda Cricket Club. He decided to pursue a career in cricket as a result of his success at the St Kilda Club.

In 1989, Warne and team mate, Rich Gough, went to England to play cricket.

Warne took 90 wickets in his first fifteen matches at the county level. Returning to Australia in the same year, he rejoined the St Kilda Cricket Club for the 1989–1990 season. His outstanding performance during this season resulted in an offer to join the Australian Cricket Academy based in Adelaide. He accepted the position in 1990.

It was in this year that Warne suffered a series of setbacks in his attempt to gain selection at a national level. He left the Academy under controversial circumstances and returned to Melbourne. Warne was then chosen to make his first-class debut for the Victorian Sheffield Shield Team, but after only one game he was dropped for the remainder of the season.

In 1991, Warne eventually came to the notice of the national selectors after playing for the Australia A team on a tour of Zimbabwe and for the Prime Minister's XI in Hobart. However, it was not until January 1992 that Warne, aged 22, made his debut for the Australian Test team. His disappointing performance in this match led Warne to seek coaching assistance from former Test bowler, Terry Jenner. This intensive coaching benefited Warne as he was selected to play in his first one-day international match during the 1992–1993 season. He was also chosen as a member of the Australian team which toured England in 1993. He took 34 wickets during this Ashes tour including the dismissal of former English captain, Graham Gooch, on five occasions. Another highlight of the tour was Warne's dismissal of Mike Gatting from a first-ball delivery.

By 1994, Warne was enjoying growing success as a bowler. During the Test series against England, Warne was declared Man of the Match in the First Test after taking a total of eleven wickets. The Second Test in Melbourne saw Warne take his 150th Test wicket in only his 31st Test match. In the same year, he also took his first hat trick by dismissing Darren Gough, Phillip DeFreitas and Devon Malcolm. Warne was rewarded for his outstanding achievements by being named the Wisden Cricketer of the Year.

Warne continued to excel in the following year. He took his 200th wicket in his 42nd Test and also attained his best score of 8 wickets for 71 runs during a match against New Zealand. He became skipper of the Victorian Sheffield Shield Team, the Bushrangers, in 1996. The following year he achieved an historic milestone by taking his 300th Test wicket against South Africa in the Second Test.

Described as being “the best leg-spinner” by former Australian Test captain Richie Benaud, Warne has been credited for revitalising interest in spin bowling. He has also gained the nickname of “Hollywood” for his blond hair and flamboyant on-field behaviour. Nevertheless, the world's leading spin bowler has earned numerous accolades from cricket experts and enthusiasts for his unique bowling talents.

BLM 1.6:

Hitler, Adolf (b. 1889), leader of the German National Socialist Party, of Austrian birth, son of a minor customs official, worked as a house-painter. At the outbreak of the World War he was a draughtsman in an office in Munich, enlisted in a Bavarian regiment, was wounded and gassed during the War, and in 1919 obtained a post as instructor in the Reichswehr. He met Gottfried Feder, who in 1919 formed the German Workers' National Socialist Party, and was the 7th member enrolled. In 1923, the unsuccessful Kapp *putsch* took place, and Hitler was subsequently sentenced to some months in a fortress, during which time he wrote his confession of faith, *Mein Kampf*. From then, the party moved swiftly. Large numbers from all classes rapidly joined his standard, rallying to the cry of "Germany, Awake!" Hitler's party obtained a larger number of votes than any other at the March elections in 1933, and he became Chancellor of the Reich.

The policy of the German Government, both internal and external, under his leadership caused considerable alarm and apprehension throughout Europe in his early months of power in 1933, but in the following year (during which he succeeded Hindenburg as President of the *Reich*) his desire for better relations with other countries was frequently expressed.

Modern World Encyclopedia, Vol. 5, 1935

Home Entertainment Library

reprinted in Hardage, P. and Elith, K. (1995). *English with purpose, Book 1*, Oxford University Press, Melbourne.

BLM 1.7:

Hitler, Adolf (1889-1945), ruled Germany as dictator from 1933 to 1945. He turned Germany into a powerful war machine and provoked World War II in 1939. Hitler's forces conquered most of Europe before they were defeated in 1945.

Hitler spread death as no person has done in modern history. "Have no pity! Act brutally!" he told his soldiers. He ordered tens of thousands of those who opposed him to be executed, and hundreds of thousands to be thrown into prison. He was totally unscrupulous and believed that the strong must win, while the weak lose. In the struggle for power, any trick, however ruthless, was justified. His strength of will, and his ability to lie, cheat, and flatter helped him to win power.

Hitler particularly persecuted Jews. He ordered them removed and killed in countries he controlled. Hitler set up concentration camps where about 3 million Jews were murdered. Altogether, Hitler's forces killed about 6 million European Jews as well as about 5 million other people that Hitler regarded as racially inferior or politically dangerous.

Adolf Hitler began his rise to political power in 1919, the year after World War I had ended. The German Empire had been defeated, and the nation's economy lay in ruins. Hitler joined a small group of men who become known as *Nazis*. He soon became their leader. Hitler and his followers believed he could win back Germany's past glory. He promised to rebuild Germany into a mighty empire that would last a thousand years.

Many people did not take Hitler seriously. But his fiery words and brilliant blue eyes seemed to hypnotise those who listened to him. Many Germans believed he was their protector and friend. His emotional speeches made crowds cheer "Heil, Hitler!" ("Hail, Hitler!").

Hitler became dictator of Germany in 1933 and quickly succeeded in regaining some territories taken from Germany as a result of World War I. He threatened war against Czechoslovakia in 1938, but was stopped by a combination of counterthreats and concessions. His forces invaded Poland in 1939. Then Great Britain, France, Australia, New Zealand, South Africa, and Canada declared war on Germany and World War II began.

Hitler had a clear vision of what he wanted, and he had the daring to pursue it. But his aims had no limits, and he overestimated the resources and abilities of Germany. Hitler had little regard for experts in any field. He regularly ignored the advice of his generals and followed his own judgement, even while Germany was being defeated in the last years of the war.

World Book Encyclopedia, Vol. H, 1991
reprinted in Hardage, P. and Elith, K. (1995). *English with purpose, Book 1*,
Oxford University Press, Melbourne.

BLM 1.8: Student work sample

Spice Girls

The Spice Girls are the latest pop phenomenon to come out of Britain. Their export earnings for Great Britain are in the millions.

Until recently the group consisted of five gorgeous girls who all adopted quite different personas. Geri Halliwell, who took on the name of Ginger Spice, caused a sensation when she left the group to pursue other interests in May, 1998.

The remaining four members, Melanie Chisholm, known as Sporty Spice, Victoria Adams, known as Posh Spice, Melanie Brown, known as Scary Spice, and Emma Bunton, known as Baby Spice, have vowed to continue producing great records and touring.

Melanie Jayne Chisolm was born on 12 January, 1974 in Merseyside. At 1.68 centimetres tall and 57 kilograms she definitely looks sporty which accounts for her nickname. In fact she has said she would like to be a top footballer. Before joining the group she was a session singer, ballet dancer and even worked in a chip shop! She auditioned for and almost won a role in the musical *Cats*. Mel, as she is known, has the Chinese characters for woman and strength tattooed on her right shoulder. These symbolise the motto of the group, "Girl Power".

Victoria Adams, or Posh, was born on 7 April, 1975. She grew up in the wealthy suburb of Goffs' Oak, outside London. She has earned her nickname because she loves shopping, trendy clothes and big houses. She has said that she would like to own a big house with a moat around it. Perhaps she will get her wish because she is engaged to David Beckham, a top soccer player for England and Manchester United. Within the group she is considered calm and well organised.

Melanie Janine Brown was born on 29 May, 1975 in Yorkshire to a white mother and a black father. Her curly, electric hair and pierced tongue are her most distinguishing features. She is known as Scary because she is confident, energetic and unpredictable! In her teens she attended a music college where she played drums. When she was eighteen she won a beauty contest. She has been a dancer, done sales work on television and even had a part in the popular British soapie *Coronation Street*. In September, 1998 Mel married her dancing partner, James Gulzar.

Emma Lee Bunton is the youngest of the Spice Girls and was born on 21 January, 1976 in London. Her cute looks and sweet and honest nature have earned her the nickname Baby. Emma has been a dancer and singer and worked on the TV series *The Bill*. She likes lollies and cakes but not artificial donuts. Like all the Spice Girls she works hard and always gives her best.

Spice Girls got together when they answered an advertisement for girls to audition for a pop group in 1994. They were chosen for their talent and great looks and moved into a house in Maidenhead together. Here they rehearsed and trained in every spare minute. They were originally guided by pop entrepreneurs Chris and Bob Herbert. In February 1995 they split with the Herberts, and Simon Fuller became their manager.

They became celebrities throughout the world following the success of their hit songs, *Wannabe* and *Say you'll be there*. Their movie *Spiceworld* opened to lots of hype and sellout sessions in December 1997. Sydney fans showed their adoration for their favourite pop stars by turning out in droves wherever they appeared. I was lucky enough to win tickets to a special preview and join in the excitement. My brother has not washed his hand since the day he shook hands with Scary Spice in Pitt Street Mall, Sydney in December, 1997.

Spice Girls are bright, happy, sexy and cheeky. Not only that. Their music is great!

BLM 1.9: Scaffold for writing a biographical recount*Orientation*

Include name of person and a statement about his or her fame or standing in society.

Series of events

Include date and place of birth, influences on life, family, career or other achievements in chronological order. Each aspect should be a new paragraph.

Evaluative statement

Include brief comments about the person and the reason for his or her fame.

BLM 1.9a: Scaffold for writing a biographical recount

Orientation

Series of events

Evaluative statement

BLM 1.10: Timeline for joint construction of a biographical recount

*

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*

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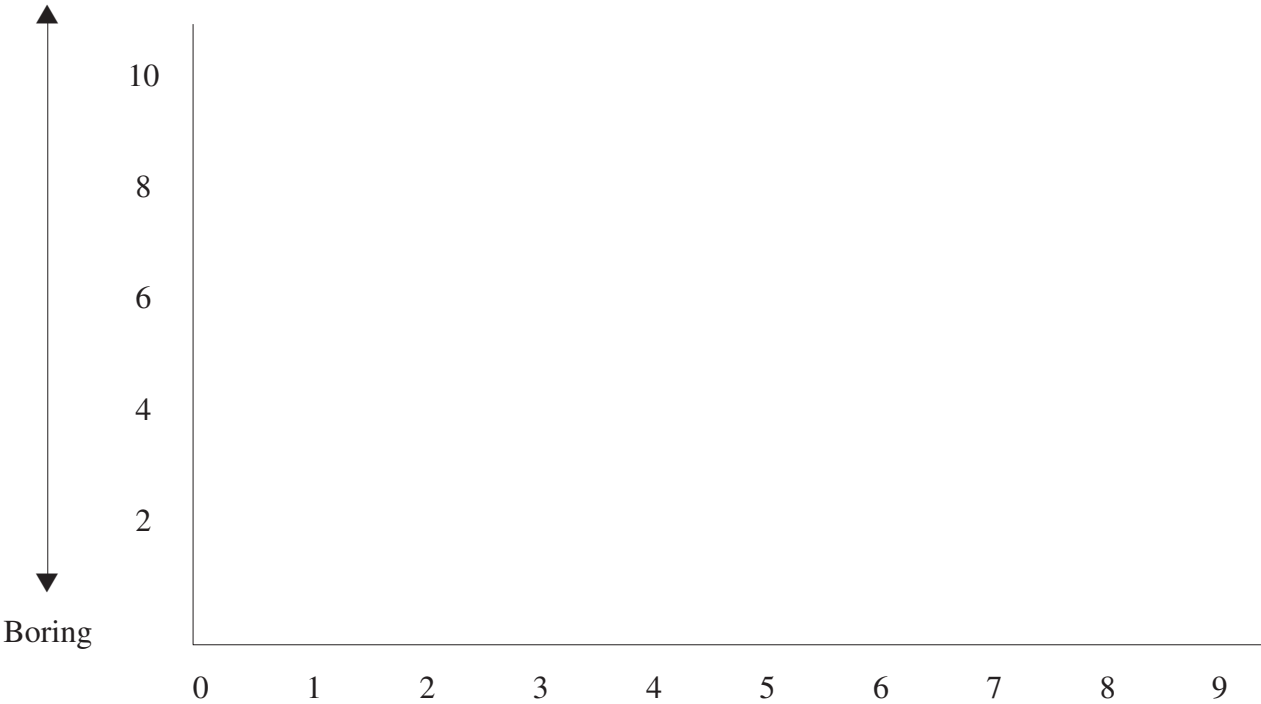
*

* Birth

BLM 1.11: Life graph

Rating

Exciting



Key

Events in chronological order

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

BLM 1.12: Assessment criteria for biographical recount

Name:..... Text:.....

Features of biographical recount

	Already achieved	Improving	Need to improve
<i>Text level (processes)</i>			
Recounts the events and achievements of a person's life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theme is consistent	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sustains topic throughout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Begins with an orientation that names the person	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recounts significant events in chronological order	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Includes all necessary and relevant background information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Restates why the person is famous	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Is set out in paragraphs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses third person	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Text level (features)</i>			
Uses pronouns	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses time words to connect events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses a variety of simple, compound and complex sentences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Sentence level</i>			
Uses plurals and articles correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctuation is correct	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Subjects and verbs agree	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses correct tense	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses past tense to record events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses present tense to describe the person's impact on society.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<i>Word level</i>			
Uses proper nouns to name people and places	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses a variety of adjectives to classify and describe nouns	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uses a combination of action and relating verbs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Spells high frequency words correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Spells less common words correctly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

BLM 1.13:

Saying	Meaning
Your face is your fortune.	If you are considered very attractive you could be very successful or have good luck
Fortune favours the brave	Brave and courageous people often have good luck
Fortune cookies	A Chinese biscuit that splits into halves to reveal a written statement about a person's future
Wheel of fortune	A symbolic wheel turned by a person representing fortune, which shows changes in someone's life and luck
The fortunes of war	In war time, luck may be good or bad, sometimes with no obvious cause
Reversal of fortune	Any change in luck
A fortunate life	A life that is generally lucky or successful
Costs a fortune	Very expensive
Fortune is blind	Fortune is personified as someone who is blind and therefore does not always choose well

BLM 1.14: Synonyms activity

Fisher's body

From the marsh beside the creek
 Fisher's body rose,
 Leeches on its fingertips,
 Mud between its toes.

Through the streets of Campbelltown
 Fisher's body came,
Looking for a gentleman,
 Worrall was his name.

Through the door, up the stairs
 Fisher's body crept,
Sat itself upon the bed,
 In it, Worrall slept.

Tossing, turning, whimpering,
 In the moonlight dull,
 Worrall woke to see the pits
 Of Fisher's grinning skull.

To the court of Campbelltown
 Worrall told his tale,
 He was Fisher's murderer.
 Justice did prevail.

In the marsh beside the creek
 Where the ghost gums grow
 Worrall's body hangs above,
 Fisher's sleeps below.

Doug MacLeod

Reprinted from *Petrifying poems*, (1986) Omnibus books, Adelaide

BLM 1.15: Jumbled text

The ballad of *Fisher's body* has been jumbled. Cut out each section and paste it in the correct order on the flowchart.

Through the door, up the stairs
Fisher's body crept,
Sat itself upon the bed,
In it, Worrall slept.

Tossing, turning, whimpering,
In the moonlight dull,
Worrall woke to see the pits
Of Fisher's grinning skull.

To the court of Campbelltown
Worrall told his tale,
He was Fisher's murderer.
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Doug MacLeod

Fisher's body

Through the streets of Campbelltown
Fisher's body came,
Looking for a gentleman,
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From the marsh beside the creek
Fisher's body rose,
Leeches on its fingertips,
Mud between its toes.

In the marsh beside the creek
Where the ghost gums grow
Worrall's body hangs above,
Fisher's sleeps below.

BLM 1.16: Flowchart**Title****Orientation****Complication 1****Complication 2****Complication 3****Resolution****Coda****Poet**

BLM 1.17: Jumbled versions of *Where there's a will* and *Ballad of the totems*

He carefully unfolded it
And wonderingly said,
"This is the shortest will,
I have ever read,"
He rolled a fag a carefully
Laid in a filter tip,
While the beads of sweat they gathered,
On Cousin Arthur's lip.

When father died we wailed and cried, our grief was deep and sore.
And strange to say from that sad day the snake was seen no more.
The wise old men explained to us: 'It was his tribal brother,
And that is why it done a guy' – but some looked hard at mother.

It says: "Me dear relations,
Thank you all for being so kind,
And out beside the lily pond,
You will surely find,
The half a million pounds,
With which I stuffed me garden gnome,
Which I leave with great affection,
To the Battersea Dog's Home."

Only the dog was scared of him, we'd hear his whines and growls,
But mother fiercely hated him because he took her fowls.
You should have heard her diatribes that flowed in angry torrents
With words you never see in print, except in D. H. Lawrence.

Cousin Arthur sat alone;
His eyes were wild and rash,
And desperately he tried to think,
Where old folks hid their cash,
He'd thought about the armchair,
And the mattress on the bed,
And he'd left his car at home,
And booked a Pickfords van instead.

She seemed to have a secret smile, her eyes were smug and wary,
She looked as innocent as the cat that ate the pet canary.
We never knew, but anyhow (to end this tragic rhyme)
I think we all had snake for tea one day about that time.

'I kill that robber,' she would scream, fierce as a spotted cat;
'You see that bulge inside of him? My speckly hen make that!'
But father's loud and strict command made even mother quake;
I think he'd sooner kill a man than kill a carpet snake.

All the family was gathered
To hear poor Grandad's will
Fred was watching Alice,
And she was watching Bill,
He was watching Arthur,
Everywhere he went,
But specially at the cupboard,
Where Grandad kept the rent.

Where There's a Will

...there's a sobbing relation

Then over in the chicken-yard hysterical fowls gave tongue,
Loud frantic squawks accompanied by the barking of the mung,
Until at last the racket passed, and then to solve the riddle,
Next morning he was back up there with a new bulge in his middle.

Now one lived right inside with us in full immunity.
For no one dared to interfere with father's stern decree:
A mighty fellow ten feet long, and as we lay in bed
We kids could watch him round a beam not far above our head.

That reptile was a greedy-guts, and as each bulge digested
He'd come down on the hunt at night as appetite suggested
We heard his stealthy slithering sound across the earthen floor,
While the dog gave a startled yelp and bolted out the door.

Ballad of the Totems

My father was a Noonuccal man and kept old tribal way,
His totem was the Carpet Snake, whom none must ever slay,
But mother was of Peewee clan, and loudly she expressed
The daring view that carpet snakes were nothing but a pest.

Then there were the bedroom floorboards,
He'd studied every crack;
And twice, while dusting the commode,
He'd rolled the carpet back,
But he knew the others watched him,
"You scavengers" he cursed,
And every night he prayed,
"Don't let the others find it first".

The day that Grandad's will was read,
It came up bright and clear,
The solicitor looked round,
And said, "Now then, are we all here?"
Someone shouted "Yes"
And someone unscrewed his pen,
And someone sat upon his coat,
So he could not stand up again.

Downstairs in the kitchen,
Sister Alice blew her nose,
Saying "He was always my favourite,
You *knew* that I suppose?
I've never loved one dearer,
I'd have come round *much* more often,
If I'd lived just that bit nearer."

Outside on the patio,
The sliding door was closed,
And sitting in a chair
Was nephew John, his face composed,
He said, "My dear old Grandad,
I shall never see you more".
And his sheets of calculations,
Were spread across the floor.



Unit 2: My home, our home

Rationale

The unit explores concepts about home – mine and ours. Students will examine the notion that home is not just the four walls that surround us but includes both the constructed and natural home. Questions to be addressed include: “What is a home? What is our home? How many different kinds of homes are there? What rights and responsibilities do we have when making a home? How can or should we create a balance between the constructed and the natural home?” The unit also addresses issues relating to urban and rural development and its impact on our natural home.

Using the unit

This unit is designed to be used in a number of ways. Teachers may use the unit as part of a thematic study or it can be used in its entirety. Teachers may also choose to address different text types in the unit but use similar literacy strategies to those included in “My home, our home”. Alternatively, the unit can provide a source of useful strategies that can be adapted for other topics and units.

Each literacy strategy is aligned with one phase of the curriculum cycle. However, some strategies may be appropriate in other phases. For example, a dictagloss may be used when building field knowledge. It can also be used during the joint construction phase to practise new skills, or as an assessment task during the independent construction phase.

Text types

The unit focuses on two specific text types: exposition and response. Students will explore and deconstruct expositions and responses, present an exposition orally and write a response.

Outcomes

This unit addresses the following knowledge and understandings, skills, values and attitudes outcomes in stage four English which can be described in the following way:

Talking and listening

Students:

- describe the ways purpose, audience and situation affect the register of speech
- talk to explore ideas with others including solving problems, modifying opinions and developing arguments
- talk to negotiate with others
- talk and listen in order to speculate and predict
- listen and respond sensitively to others’ experiences and feelings.

Reading

Students:

- describe the different purposes of reading – for information, for data, for in-depth consideration of a specific area, for pleasure, for recreation
- extend their comprehension beyond the literal to the inferential and creative
- explain the content of a piece of writing and form some conclusions as to its worth
- value reading as a means of exploring the world around them and the experiences and feelings of others
- identify bias and attitudes such as sexism and racism in written texts
- enjoy and respond perceptively to what they read in a wide range of contexts.

Writing

Students:

- describe the ways purpose, audience and situation affect the register of their own writing and the writing of others
- identify audience so as to write appropriately for particular readers such as self, peers, a younger person, a trusted adult or teacher as assessor
- use writing for such personal, intellectual and social purposes as self exploration, investigation of the world, formulating ideas and logical thinking
- develop confidence in writing over a range of registers
- evaluate progress in their own writing and that of others.

Literature

Students:

- identify conventions which govern the various forms of literature
- apply knowledge of the conventions of literature to assist their response to a specific piece of literature
- discuss and write about their personal responses to film, including videos and films made by students themselves
- enjoy the opportunity to pursue individual reading
- share the pleasure of their individual reading with others
- enjoy and value the opportunity to view films.

Mass media

Students:

- describe the ways in which language is used to support purpose, audience and situation in mass media forms
- show how the view of the world presented in a mass media product may differ from the students' own experiences
- observe, listen to, and read print, electronic and computer mass media products
- identify specific appeals to sex, nationalism, community norms, prejudice, and particular cultural, ethnic and interest groups
- take confidence in their ability to make soundly based, personal value-judgements about the media
- make socially responsible judgements about the use of media language and products.

Resources

Film:

Ferngully: the last rainforest (1992). Twentieth Century Fox Films.

Books:

- Base, G. (1992). *The sign of the seahorse*, Penguin Books, Ringwood, Vic.
- Baker, J. (1988). *Where the forest meets the sea*, Red Fox, Sydney
- Baker, J. (1991). *Window*, Red Fox, Sydney
- Baker, J. (1995). *The story of Rosie Dock*, Random House, Sydney
- Hathorn, L. (1994). *Way home*, Random House, Sydney
- Hutchins, P. (1974). *Rosie's walk*, Puffin, London
- Wheatley, N. and Rawlins, D. (1987). *My place*, Longman, South Melbourne,

The following Internet sites might prove useful in locating suitable resources for the unit:

- *The Sydney Morning Herald* at <http://www.smh.com.au>
- *Australian Broadcasting Commission* at <http://www.abc.net.au>
- *Behind the news* at <http://www.abc.net.au.btn>
- *Discovery channel* at <http://discovery.com>
- *CNN* at <http://cnn.com>
- *Ecology Action Centre* at <http://www.c.fn.cs.da.ca>
- *The Green Lane (Environment Canada)* at <http://www.ec.gc.ca>
- *Western Power (WA Electricity Commission)* at <http://www.wp.corp.com.au>

Overview

Page 1 of 4

Unit two: My home, our home			Focus text types: Exposition and response	
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators Students can:
Building the field	Activity 1: • responding to texts using a mind map	<ul style="list-style-type: none"> building vocabulary selecting and ordering information 	Various picture books	<ul style="list-style-type: none"> explore concepts about home extend comprehension beyond literal to inferential and creative
	Activity 2: • determining and activating prior knowledge • floor storming activity	<ul style="list-style-type: none"> exploring key terms and concepts 	Pictures and photographs of houses and homes	<ul style="list-style-type: none"> activate their own and others' background knowledge classify ideas
	Activity 3: • vocabulary study • matching exercise	<ul style="list-style-type: none"> vocabulary building discussion 	BLM 2.1	<ul style="list-style-type: none"> use vocabulary related to the field
	Activity 4: • vocabulary study of sayings, proverbs and song excerpts	<ul style="list-style-type: none"> research skills 	BLM 2.2	<ul style="list-style-type: none"> discuss the different representations of home research the origin of the sayings
	Activity 5: • dictagloss	<ul style="list-style-type: none"> listening for main idea identifying key words and phrases 	Passage about homes	<ul style="list-style-type: none"> listen actively for understanding
Modelling and deconstruction	Activity 6: • teacher-guided discussion of structure and purpose of an exposition	<ul style="list-style-type: none"> social purpose, structure and language features of an exposition 	BLM 2.3 BLM 2.3a Exposition text type	<ul style="list-style-type: none"> state the purpose and structures of an exposition discern main points of an argument
	Activity 7: • charting arguments in an exposition	<ul style="list-style-type: none"> metaphorical and emotive language modality 	BLM 2.4 letter to the editor in the form of a poem	<ul style="list-style-type: none"> identify and discuss key points in an argument demonstrate understanding of opposing points of view
	Activity 8: • examination of modality	<ul style="list-style-type: none"> degrees of certainty – high and low modality modal adjuncts 	Modality continua	<ul style="list-style-type: none"> show understanding of the modality continua identify words that contribute to high and low modality

Unit two: My home, our home			Focus text types: Exposition and response	
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators Students can:
Modelling and deconstruction (continued)	Activity 9: • using modality to recognise author's viewpoint	<ul style="list-style-type: none"> identify high and low modality statements language features which convey author's position 	BLM 2.5	<ul style="list-style-type: none"> identify author's position
	Activity 10: • identifying nominalisation within texts	<ul style="list-style-type: none"> verbs nouns abstract nouns 	Text excerpts	<ul style="list-style-type: none"> nominalise verbs describe the effect of nominalisation
Joint construction	Activity 11: • identifying and constructing arguments • "Rainbow" strategy	<ul style="list-style-type: none"> arguments for and against a chosen topic 	Butchers' paper, coloured pens, stimulus questions BLM 2.6	<ul style="list-style-type: none"> identify arguments for and against a chosen issue work cooperatively in a group justify arguments and clarify concerns
	Activity 12: • modelling strategies to spell difficult words	<ul style="list-style-type: none"> spelling look, say, cover, write, say, check method Demon word chart 	Rainbow strategy posters	<ul style="list-style-type: none"> comprehend and use strategies for spelling difficult words contribute to a class list of difficult words
Independent construction	Activity 13: • oral presentation of exposition	<ul style="list-style-type: none"> persuasive language in oral form 	Assessment criteria	<ul style="list-style-type: none"> satisfy the assessment criteria
Building the field	Activity 14: • reading texts • responding to texts • creating a structured overview	<ul style="list-style-type: none"> purpose, structure and language features of a response text type 	<i>Sign of the Seahorse</i> <i>Way home</i> Response text type	<ul style="list-style-type: none"> work in small groups represent information in a graphic form state the purpose, structure and language features of a response
	Activity 15: • building technical vocabulary	<ul style="list-style-type: none"> developing language to talk about language structures and features of response texts 	BLM 2.7	<ul style="list-style-type: none"> identify organisational features of response texts identify grammatical features of response texts

Unit two: My home, our home				Focus text types: Exposition and response	
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators Students can:	
Modelling and deconstruction	Activity 16: • The structure and language features of a response	<ul style="list-style-type: none"> identifying text organisation and language features 	BLM 2.8 BLM 2.8a	<ul style="list-style-type: none"> identify the structure and language features of a response 	
	Activity 17: • building technical vocabulary	<ul style="list-style-type: none"> everyday and technical vocabulary of film production and evaluation 	BLM 2.9 BLM 2.10 Film reviews	<ul style="list-style-type: none"> demonstrate knowledge and understanding of the technical language associated with film 	
	Activity 18: • consolidating technical vocabulary	<ul style="list-style-type: none"> everyday and technical vocabulary 	BLM 2.11	<ul style="list-style-type: none"> demonstrate understanding of technical vocabulary 	
	Activity 19: • viewing <i>Ferngully: the last rainforest</i> • constructing a story ladder	<ul style="list-style-type: none"> summarising plot evaluating and understanding plot and themes 	Film <i>Ferngully: the last rainforest</i> BLM 2.12	<ul style="list-style-type: none"> recall plot elements discuss and comment on themes of film 	
	Activity 20: • constructing a literary sociogram of characters	<ul style="list-style-type: none"> characterisation, plot and relationships between characters 	Sample literary sociogram on <i>Ferngully: the last rainforest</i>	<ul style="list-style-type: none"> recognise the major and minor characters in the film describe relationships between characters 	
	Activity 21: • examining the main themes and messages in a film • speedwriting	<ul style="list-style-type: none"> description and analysis of main messages and themes 	<i>Ferngully: the last rainforest</i>	<ul style="list-style-type: none"> recount main messages identify main themes 	
	Activity 22: • examining stereotyping in film	<ul style="list-style-type: none"> language and technical choices which construct stereotypes 	<i>Ferngully: the last rainforest</i>	<ul style="list-style-type: none"> identify stereotypes consider the viewpoints 	

Unit two: My home, our home			Focus text types: Exposition and response	
Curriculum phase	Learning activity	Language emphasis	Resources	Learning indicators Students can:
Joint construction	Activity 23: • class joint construction	<ul style="list-style-type: none"> purpose, structure and language features of a response 	<i>Ferrugully: the last rainforest</i> BLM 2.13	<ul style="list-style-type: none"> produce a joint written response use appropriate structure and language features
Independent construction	Activity 24: • create individual written response to another text	<ul style="list-style-type: none"> structure and language features of a response 	Texts or films chosen by students Assessment criteria BLM 2.13	<ul style="list-style-type: none"> satisfy assessment criteria

Phase: Building the field

Activity 1

The purpose of this activity is to stimulate students' responses to a range of texts and to record their responses in an organised way.

- Distribute a range of picture books, such as those listed on page 72, to students. Explain that literature often describes emotions and feelings about home: security, comfort, relaxation, a sanctuary, patriotism, success, pride, belonging, etc.
- Ask students to consider the following questions as they read a selection of books.
Do these books reflect such feelings?
What other feelings do they reflect?
- Students will record their own feelings about home on a personal mind map.

Mind map

A mind map is a creative pattern of connected ideas presented visually and verbally.

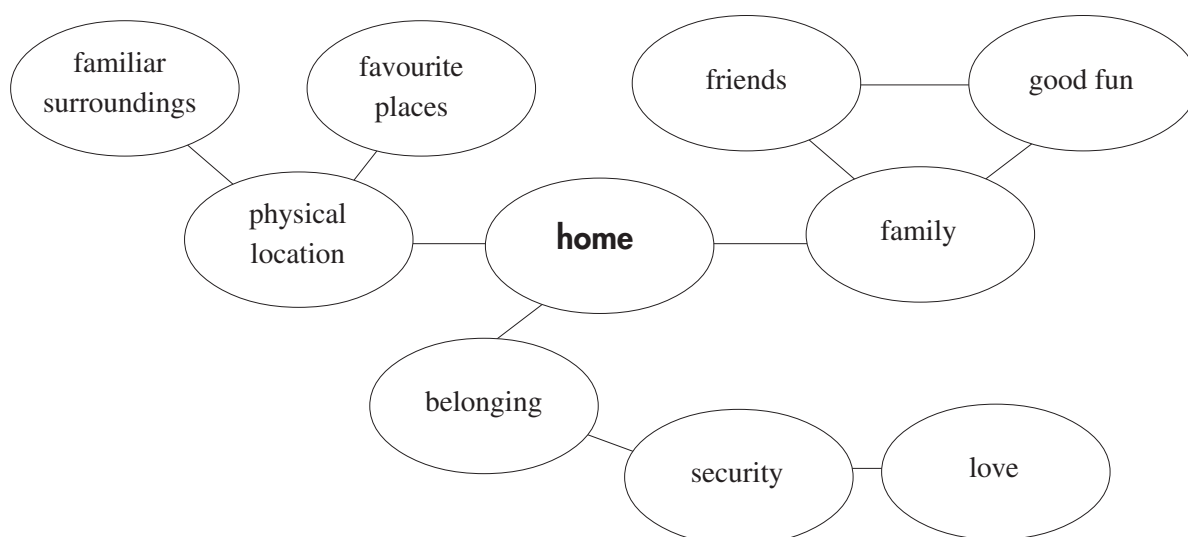
Mind mapping activities allow students to:

- develop new understandings of new topics
- select and order important information in a meaningful way
- become familiar with the content and language of a topic
- make judgements about the content and its relationship with other content
- prepare for joint or independent writing tasks.

Mind maps can be constructed in the following way:

1. Enclose the topic in the centre of the page.
2. Add branches to hold key subtopics.
3. Add appropriate details to the branches.
4. Personalise the mind map with colour, diagrams, differing fonts, symbols and shapes.

Sample mind map



Phase: Building the field (continued)

Activity 2

The purpose of this activity is to determine and activate students' prior knowledge about the topic.

With students, collect numerous pictures of homes. Use these as the basis of a floorstorming exercise.

Floorstorming

Floorstorming is a combination of structured overviews and brainstorming. A picture stimulus is placed on the floor and blank paper is placed around the picture or pictures. Students take it in turns to add words or phrases related to the topic. In this way key words and concepts are identified. These words and phrases can be further grouped using a structured overview.

A structured overview allows students to group words into logical areas using a visual framework, while activating their background knowledge and identifying new information. Individuals brainstorm words related to a topic and record them on A3 paper. A scaffold sheet which outlines the main concepts of the topic is given to students. Students organise the words from the floorstorming activity into these concept groupings.

Students determine categories for organising their responses. These can be arranged on posters as a word bank for classroom display. Such categories might include:

Location	Types of homes	Feelings about home

Activity 3

The purpose of this activity is to develop students' vocabulary associated with homes.

- Provide pairs of students with a copy of BLM 2.1 which has been cut up and jumbled. Students will use their knowledge from the two previous activities to match the names of different types of dwellings with their meanings. Each pair will then compare their list with that of another pair and discuss any differences. Encourage students to use a dictionary or thesaurus to check any words or definitions they are unsure of.

Activity 4:

The purpose of this activity is to research and discuss the ways in which home is represented in proverbs, sayings and song lyrics.

- Provide students with a list of expressions about home (BLM 2.2).
- After students have read the list ask them if they know any others which could be added. Students who speak languages other than English might contribute sayings from other cultures. Discuss the possible meanings of the sayings.
- Allocate one saying to each pair of students. Ask students to use the resources of the school library to research the origin and meaning of their saying. Students might record the saying on a blue card, the origin on a yellow card and the meaning on a green card for classroom display as well as reporting their findings to the class.

Activity 5:

The purpose of this dictagloss activity is to build students' field knowledge about the topic "home". It is also an opportunity for students to practise listening to identify main ideas and supporting details.

- A dictagloss is a useful strategy that assists students to use language in order to learn.

Procedure:

1. Read a short text to students at normal speed, while they listen.
2. Instruct students to take notes of key words and phrases as the text is read again.
3. Students work in small groups to pool their notes and attempt to reconstruct a version of the text from their shared understandings. The students' versions should contain the main ideas and key concepts of the original text but do not need to be verbatim reproductions.

- Display the original text on an overhead transparency and discuss similarities and differences between the students' versions and the original. Students may adjust their texts.

Dictagloss passage

Most people consider home to be a special place as it is somewhere where we can be with our families. However, home is not just the place where we put our head down on the pillow at night or where we find peace and security. Home, our home, is the community in which we live. Home may be our village, our town, our suburb or our city. It is also our state, our country and our planet. As humans we have an obligation to make our home as safe and pleasant as possible. This means that we must preserve our natural surroundings so as to create a balance between what we want and what we need. All human beings have a right to live in a healthy home but each of us also has a responsibility to make sure that we do not damage, endanger or destroy our home.

Phase: Modelling and deconstruction

Activity 6:

The purpose of this activity is to examine the structure and language features of an exposition text.

- Prepare a copy of BLM 2.3 as a handout and overhead transparency. Ask students, “Who might have written a text such as this and for what purpose?” Ask students which words and phrases indicate the position taken by the writer. Highlight for students the structure and language features of the exposition text.

Exposition text type

Purpose of an exposition

To persuade the audience to a particular point of view by arguing one side of an issue.

Structure of an exposition

- Thesis:

This section introduces the author’s position on the issue and previews the arguments which will follow.

- Arguments:

This section presents each of the arguments supporting the position. Each argument is contained in a separate paragraph. The paragraphs consist of a topic sentence which outlines the argument and additional sentences which elaborate on the argument.

- Reinforcement of thesis:

This section restates the author’s position and may summarise the arguments raised.

Language features of an exposition

Emotive words and phrases such as *alarmed, devastating effect, destruction of habitat, disruptive*

Words that qualify, e.g. *usually, probably, certainly, must*

Words that link arguments, e.g. *firstly, in addition, therefore, however.*

Activity 7:

The purpose of this activity is to identify and discuss arguments used in an exposition.

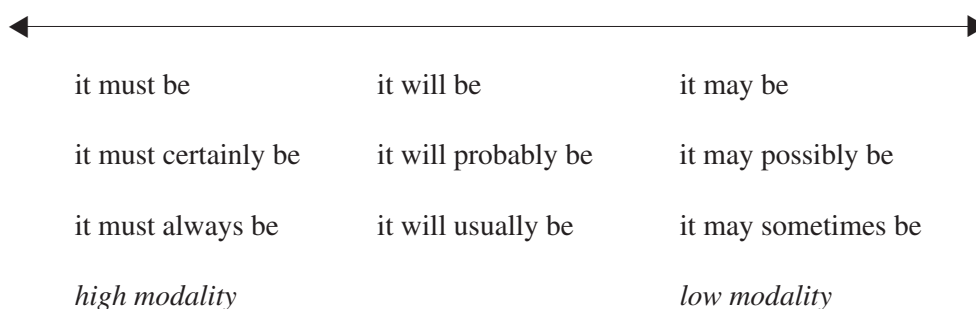
- Explain that expositions can take many forms. The previous text which students examined was in the form of a letter to the editor and this one is a poem.
- Make an overhead transparency of the poem *Another Gray’s Elegy* by Malcolm Gray (BLM 2.4) and read it aloud. Clarify any words or phrases which may be unfamiliar.
- Ask students to identify the purpose of this poem.
- Ask students to identify the arguments the poet has used.

- Construct a chart on the board which identifies the arguments used by the poet and the language choices made. Students will then develop an opposing argument. This could be completed as a whole-class or small-group task.

What the poet says	What it means to me	The opposing view
our lives will be up-ended	our lives will be in a mess	there will be order in our lives

- Point out to students that an important feature of expositions is the appropriate and effective use of the language feature known as *modality*.
- Modality is used to show the range of responses that can exist on a continuum relating to the probability, usuality, certainty or obligation of something. In expositions, modality affects the tone of the argument, as it allows speakers or writers to soften or strengthen language to meet their particular need. Modality can be expressed through a range of grammatical devices, e.g.
 - Action verbs: *damage, destroy, annihilate*
 - Modal verbs: *might, must, could, will*
 - Modal adverbs: *certainly, possibly*
 - Modal nouns: *seriousness, certainty, likelihood, destruction*
 - Modal adjectives: *obvious, possible, probable*
- Ask students to consider the effects of the following statements:
 - The proposed shopping centre **will certainly** lead to increased traffic congestion.
 - The proposed shopping centre **will probably** lead to increased traffic congestion.
 - The proposed shopping centre **could** lead to increased traffic congestion.
 - The proposed shopping centre **might** lead to increased traffic congestion.
- The first statement is of high modality and leaves no room for discussion. The other statements modify the position and provide greater scope for discussion rather than direct dispute. In the first two sentences the writer has expressed modality through both the verb and the modal adverb.
- Demonstrate the use of continua for plotting modality.

Sample modality continuum: Degrees of assertiveness



Phase: Modelling and deconstruction (continued)

Activity 8:

The purpose of this activity is to promote discussion of a range ways in which probability and usuality can be described.

- Construct modality continua for plotting *probability* and *usuality*. Ask students to suggest where the following words might be placed. Encourage students to justify their choices.

Probability:

certainly, surely, probably, perhaps, maybe, possibly, definitely, positively

Usuality:

always, often, regularly, occasionally, typically, seldom, rarely, never, once

- Ask students to suggest other words which might be added to the continua (Adapted from: Department of School Education (1997), *Choosing literacy strategies that work, stage 2*).
- High modality is used in an exposition to assert a point of view and persuade the reader, viewer or listener to that view. On the other hand, low modality is used to explore phenomena and to open up discussion and debate. Point out to students that language of low modality can also make the argument appear to be more objective and reasoned and, therefore, more powerful.

N.B. The *English Language and Literacy Assessment (ELLA)*, 1998 Writing task 1, assessment criteria included, under “rhetorical devices”, use of affective language, modality and nominalisation.

Activity 9:

The purpose of this activity is to extend and consolidate students’ understanding of modality.

- Provide pairs of students with a copy of BLM 2.5. Ask students to match the statements of high and low modality and to highlight the words which indicate the position taken by the author.
- As a further extension task students could be given a range of excerpts of texts about the same topic, e.g. the construction of a large tourist resort on a coastal area adjacent to the Great Barrier Reef, and asked to use features of modality to determine which could be part of an exposition and which could be part of a report.

Activity 10:

The purpose of this activity is to demonstrate to students the use of nominalisation in expository texts.

- Tell students that another feature of exposition texts is nominalisation.

Nominalisation

Nominalisation is the language feature which allows verbs or clauses to be changed into nouns, e.g. *to destroy* becomes *destruction*; *people who develop land for profit* becomes *developers*.

By nominalising the verb the agent or actor is removed and the writing appears more objective and less like speech. This facility can be exploited to conceal those responsible for the action, e.g. *Rioters looted stores* rather than *University students rioted and looted stores*.

It also allows the information to be condensed and placed at the beginning of the sentence. In English far more information can be attached to nouns than to verbs, making nominalisation a very useful feature of expository writing, e.g.

The extremely well thought-out argument for the immediate demolition of the ugly high rise building had the audience cheering in unanimous agreement.

- Provide students with a range of sample texts from newspapers or the Internet, or transcripts of talk-back radio, and ask them to identify examples of nominalisation. Students could make a list of the nouns and the verbs or clauses they have replaced. The list could be in the form of a chart which is displayed and added to as students encounter new examples, e.g.

Noun	Verb or clause
pollution	pollute
pollutant	a substance which pollutes
eradication	eradicate

- Explain to students that if texts are too highly nominalised they can become very difficult to understand.

Phase: Joint construction

Activity 11:

The purpose of this activity is for students to identify and construct arguments for and against a chosen issue.

- Provide students with a copy of the article, *Lord Nelson runs into battle over heritage* (BLM 2.6).
- Read the article with the students and discuss any words which may be unfamiliar. It may be necessary to provide some context for the article. Alternatively, use an article from a local newspaper which deals with an environmental issue.
- Explain the use of the rainbow strategy to identify the arguments raised in the text.

Rainbow strategy

Rainbow strategy is a cooperative learning strategy. It is useful for assisting students to develop arguments for and against a particular issue. It is organised in such a way that students work in small groups to identify the types of arguments that key stakeholders would have in relation to a chosen issue. Students have an opportunity to justify arguments and clarify concerns at the end of the activity.

Organisation

- Place students in small groups.
- Provide each group with a different coloured pen which they will keep throughout the activity and a sheet of butcher's paper.
- Write a stimulus question relating to the topic on each piece of paper.
- Ask students to consider the stimulus question they have.
- Give students 5-10 minutes to write their responses to the question onto the butcher's paper.
- After this time the students move to the next sheet of paper and read what the previous group has written.
- They will draw one of the following symbols next to each idea that the previous group has written:
 - Tick ✓ if you agree with the statement
 - Lightning bolt < if you disagree with the statement
 - Question mark ? if you are unsure of the statement.
- The group then considers the statement and adds any new ideas.
- Continue in this way until all workstations have been visited.
- Display the posters around the room.
- Ask the groups who placed lightning bolts next to particular statements to explain their reasons for disagreeing.
- Ask the groups who placed question marks next to any statement what they would like clarified.
- The group who wrote the statement clarify their meaning. A tick or lightning bolt can then be placed next to the statement.

- Ask students to identify the key stakeholders and their point of view regarding the development of the building. For example:

Disagree	Agree
National Trust Local residents	State Government Heritage Office Owner of the building

- Work with students to formulate one stimulus question for each group. Ask students: *What arguments could the National Trust (State Government Heritage Office, local residents, owner of the building) present?*
- Write each question onto separate pieces of butcher's paper, e.g.:

What arguments could the National Trust present?

What arguments could the State Government's Heritage Office present?

What arguments could the owner of the building present?

What arguments could the local residents present?

- Students then complete the rainbow strategy to identify a variety of arguments for and against the proposed renovations to the hotel.

Phase: Joint construction (continued)

- Sample arguments might include:

What arguments could the National Trust present?

- The changes are inappropriate because the building is historic.
- The renovations will drastically change the appearance of the hotel.

What arguments could the State Government's Heritage Office present?

- Sydney needs more hotel rooms since we are going to host the Olympic Games.
- The renovations are within Government guidelines.

What arguments could the owner of the building present?

- The hotel needs major repairs because it is an old building.
- The roof is termite-ridden and this is dangerous for our guests.

What arguments could the local residents present?

- The new renovations will block the sunlight.
- The hotel will attract more traffic into the area.

Activity 12:

The purpose of this activity is to focus students' attention on the spelling of difficult or unfamiliar words from the rainbow strategy. It should therefore be completed immediately following Activity 11.

- Use the posters the students have produced as a focus. Ask students how they spelt some of the words. Discuss a range of strategies for spelling unfamiliar words. Model ways of questioning doubtful spellings.
For example:
 - *Does it look right?*
 - *How else could it be spelt?*
 - *Do I know another word that looks or sounds like this one?*
 - *What can I use to check that my attempt is correct?*
- Encourage students to have a go at spelling words by providing them with a “have-a-go” sheet. Teach students to use the *look-say-cover-write-say-check* method. Have students devise prompt questions for when they encounter new, difficult or unusual words.
- Create for the classroom a *Demon word chart* of words which are commonly misspelt or have difficult letter patterns. This chart should be displayed and continually added to.

Phase: Independent construction

In this phase each student will present orally an exposition on a current issue.

Activity 13:

- Explain the task to students. Discuss possible current issues. These could be local, national or international issues. Tell students that they will be required to speak for a maximum of two minutes and that they may refer to notes during their talk. Negotiate with students the assessment criteria which will be used to evaluate their performances. Provide students with a copy of the criteria to refer to during their preparation.
- Provide time for students to research and plan their presentations. Organise students into small groups to rehearse and provide feedback for each other about the presentations.

Example of assessment criteria

Assessment task: oral exposition

Name:..... Class: Date:.....

Topic of exposition:.....

Text structure

	Always	Sometimes	Never
• the presentation argues a position	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• the presentation stays on the topic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• a series of arguments is introduced	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• each argument is elaborated upon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• opposing viewpoints are acknowledged and refuted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Grammatical features

• modality is used appropriately and effectively	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• nominalisation is used appropriately and effectively	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• a range of conjunctions and connectives are used to link the arguments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Preparation

• topic was well researched	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• notes were used effectively	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• presentation was within the time limit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Voice

• clear and audible	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• varied volume and pace for emphasis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Attention to audience

• introduction established topic and context	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• maintained eye contact	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• used gesture appropriately for emphasis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• appropriate stance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• maintained audience interest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Phase: Independent construction (continued)

N.B. It might be useful to have students complete peer assessments. Different groups within the class could assess one set of criteria. Students also could assess their own performances against these criteria and write a reflection on their preparation and presentation.

Focus text type: Response

In this section of the unit, students will be supported as they write a response for inclusion in a school newspaper. The response should relate to literature including film, drama or story. In this unit, models are provided for responses to the narrative *Way Home*, the verse drama, *Sign of the Seahorse* and the film, *Dr Doolittle*. However, teachers may wish to choose to study any literary text or film that relates to the topic of *My home, our home*.

Students will be familiar with creating and interpreting responses from primary school. However, they might not be familiar with the term since they are referred to as “reviews” in the English K-6 syllabus. They will be most familiar with writing book reviews which include some aspects of critical analysis.

It might be appropriate also to study films in this section. Some films that deal with this topic include: *Ferngully: the last rainforest*, *Free Willy 1, 2 and 3*, *Fly Away Home*, *Secret Garden*, *The Little Mermaid*, *The Castle* or *Joey*.

Other novels might include:

- Burnett, F. H. (1995) *The secret garden*, Penguin, London.
- Jinks, C. (1993) *The future trap*, Omnibus books, Norwood. S.A.
- Macdonald, C. (1995) *Lake at the end of the world*, Penguin, Ringwood, Victoria.
- Morgan, S. (1988) *My place* (Book 1), Fremantle Arts Centre Press, Fremantle.
- Nilsson, E. (1993) *The house guest*, Penguin, Ringwood, Victoria.
- Pearce, P. (1993) *Tom's midnight garden*, Penguin, London.
- Voight, C. (1993) *Homecoming*, Collins, London.

Phase: Building the field

Read *Sign of the seahorse* and *Way home* with students. Discuss students' personal responses to the texts.

Activity 14:

The purpose of this activity is for students to identify the purpose, structure and language features of a response and to represent this information graphically.

Response text type

Purpose:

- to respond to an artistic work in written, visual or aural form. In English these texts might include novels, plays, poems, performances or films.

Organisation:

- Context of artistic work:

This section provides a context for the work. Details, such as the name of the text, who wrote or directed it and when, and a brief synopsis of the plot, might be included.

- Description of work:

This section describes in detail key features of the text. It might include information about the plot or aspects of the text, such as characterisation, or the use of language and literary techniques. Information about illustrations or performances might also be included.

- Judgement:

This section provides a personal and critical analysis of the text. It may also include a recommendation.

Language features:

- Information is organised into paragraphs which usually begin with a topic sentence which previews the rest of the paragraph.
- Extended noun groups are used to build up description, e.g. *the dark nature of today's cosmopolitan city*.
- Technical terms are used, e.g. *animation, irony*.
- Relating verbs predominate in the context stage, e.g. *is, has*.
- Action verbs predominate in the description stage, e.g. *depicts, plunges*.
- Words which express feelings are used in the judgement stage, e.g. *exceptional book, powerful relationship*.

Phase: Building the field (continued)

- Ask students:
 - *What do you think a response is?*
 - *Why do people write responses?*
 - *Who reads or listens to responses?*
 - *Where might we find responses?*
 - *What information is usually included in a response?*
 - *What is the structure of a response?*
 - *What type of language is used in a response?*
- Record students' responses on the chalkboard.
- Divide the class into groups of approximately six and give each group a grid on which to record the information from the board. This grid will be used to create a structured overview, so only words or phrases will be recorded in each section.

For example:

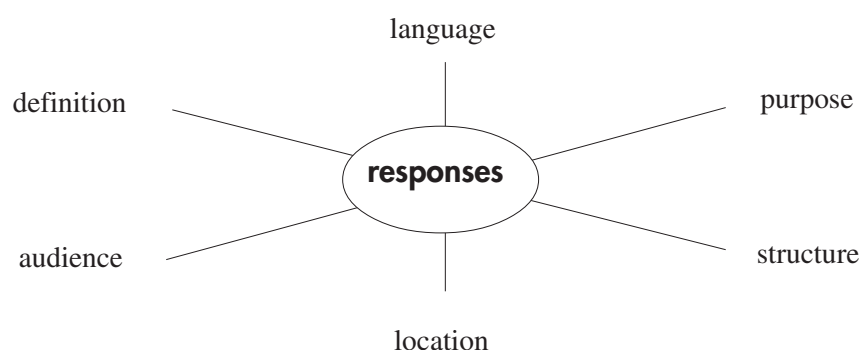
a review of a book	magazines
a film review	teenagers
a rating	

- Each group should cut up their grid and place the pieces in an envelope.
- Work with students to determine headings which could be used to substitute for the questions posed above. Encourage students to generate their own headings which demonstrate an understanding of each question.
- Some possible headings might be:

– <i>What do you think a response is?</i>	definition
– <i>Why do people write responses?</i>	purpose
– <i>Who reads or listens to responses?</i>	audience
– <i>Where might we find responses?</i>	location
– <i>What information is usually recorded in a response?</i>	content
– <i>What is the structure of a response?</i>	structure
– <i>What type of language is used in a response?</i>	language

- Draw a scaffold of a structured overview on the board.

Example of a structured overview



- Each group should copy their structured overview onto a sheet of paper, then classify the information from the envelopes according to these headings. Each item of information could be pasted onto the structured overview and displayed as posters in the classroom for reference.

Activity 15:

The purpose of this activity is for students to build their understanding of the appropriate technical vocabulary which might be found in a response to a book.

- Provide students with a copy of BLM 2.7 which is a response to *Way home*.
- Ask students to identify the structure or organisation of this text. Students should draw boxes around the stages of the text. Assist students to identify these stages by asking such questions as:
 - *What does the title tell us about the text?*
 - *What is the purpose of the first paragraph?*
 - *What information is contained in paragraphs 2 and 3?*
 - *What information is included in paragraph 4?*
 - *What is the purpose of the final paragraph?*
- Highlight the verbs used in the text and ask students which tense has been used and why. Discuss what different effect would be gained by writing the text in the past tense.

Phase: Modelling and deconstruction

Activity 16:

The purpose of this activity is for students to practise the new skills they have gained from the previous activity.

- Make sufficient copies of BLM 2.8 for students to work in pairs.
- Ask students to:
 1. Place boxes around the stages of the text
 2. Underline the relating verbs in the context stage
 3. Circle the action verbs in the description stage
 4. Highlight the noun groups
 5. Italicise the words which express judgement in the judgement stage.
- Make an overhead transparency of BLM 2.8a for students to check their work and discuss any differences they have.

Activity 17:

- Provide students with an example of a response to a film (BLM 2.9).
- Read text with students and discuss the use of technical vocabulary. Students might highlight the technical terms used in the text.
- Ask students to suggest equivalent everyday terms.
- Explain that technical terms are commonly found in written texts because their meanings are more precise, thereby making the texts more “expert-like”.
- Provide students with a copy of BLM 2.10: *What we already know* chart.
- Students use the text they have just read and their own knowledge of the field to suggest technical terms and their meanings. This chart can be added to progressively during the unit and will provide a useful resource for spelling unfamiliar words in their writing.
- Ask students to collect a range of film, video and television reviews from newspapers, magazines and the Internet. These can be used to collect additional examples of technical terms and their everyday equivalents. Assist students with any terms with which they are unfamiliar.

Activity 18:

The purpose of this activity is to consolidate and reinforce the new technical vocabulary.

- Make a number of copies of BLM 2.11. Students will work in small groups to match the technical term with its everyday equivalent .
- Once the groups have completed the task, each group could send out an envoy to check the responses of other groups. Adjustments could then be made to the original work.

Activity 19:

The purpose of this activity is for students to recall the main events in a text and to sequence them in chronological order.

- Students view the film *Ferngully: the last rainforest* and discuss the aspects of theme, plot, characterisation and techniques used.
- In small groups, students orally retell the story of the *Ferngully*. Once consensus is reached about the main events, each group will construct a story ladder.

Story ladder

A story ladder is one way of recording a plot summary.

Organisation:

- The main events from the text are recorded on strips of paper.
 - The strips are sequenced chronologically.
 - Students read through the ladder and add any missing events.
 - After these events have been placed in the correct position, the strips are pasted onto large sheets of butcher's paper to resemble a ladder and are displayed.
- Groups can then share the story ladders and justify the position and inclusion of events.
 - A partially completed story ladder is included as BLM 2.12. This could be provided for groups of students who require additional support.

Phase: Modelling and deconstruction (continued)

Activity 20:

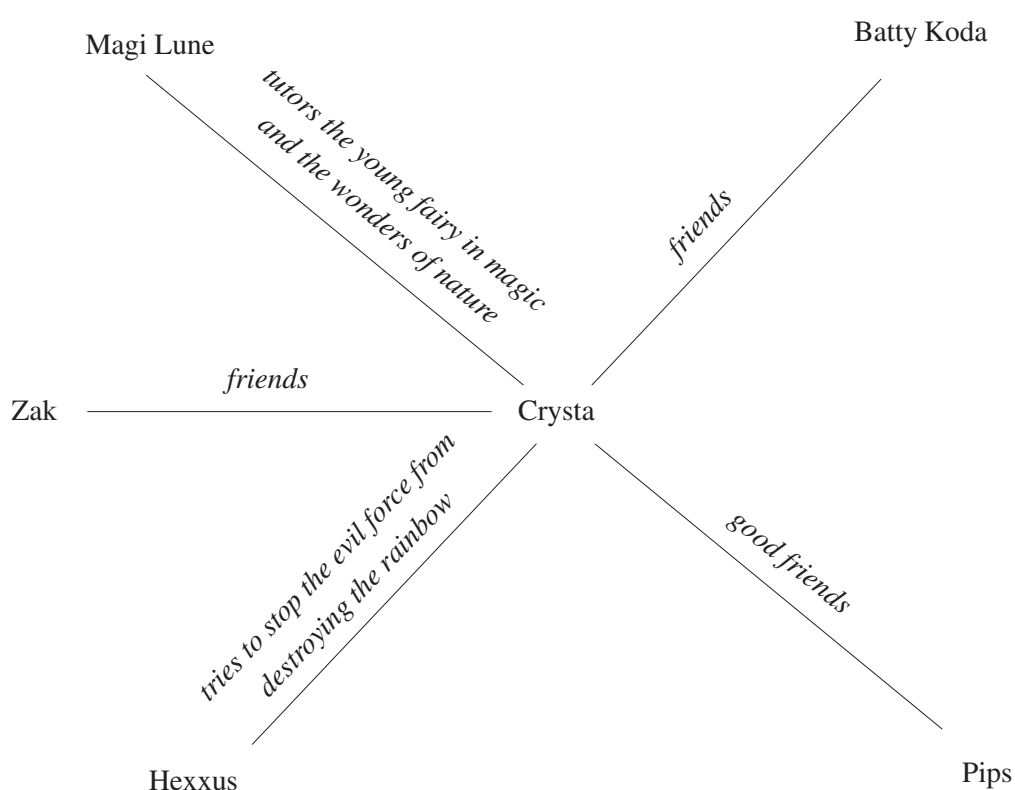
The purpose of this activity is for students to recognise the major and minor characters in the film and to explore the relationships between them.

- Ask students to recall the major and minor characters from the film and to consider particular features of their characters and their relationships.
- Demonstrate for students how these features can be recorded as a literary sociogram.

Literary sociogram

A literary sociogram provides a verbal and visual representation of the key features of the characters from the text and their relationship with each other.

Sample literary sociogram:



Activity 21:

The purpose of this activity is for students to identify the main themes and messages in the film.

- Students will speedwrite on the question:
What are the main themes and messages in the film *Ferngully: the last rainforest*?
- Explain the procedure and tell students that they have three minutes to complete the task.

Speedwriting

Speedwriting is a useful technique for identifying students' knowledge of a topic or theme.

Organisation:

- Pose a question to the class and set a time limit for writing (about three minutes).
- Students write continuously for the time period in order to answer the question.
- At the end of the time, students underline and count the themes and messages they have recorded.
- They then discuss their writing with a partner for the same time limit.
- Students are then given an additional time limit to write again, answering the same question.
- Students again count the themes and messages recorded in the second writing.
- The final responses are shared with the class.

Activity 22:

The purpose of this activity is for students to examine stereotyping in films.

- Ask students to consider the characters they have included on their literary sociogram and to consider how the film makers have constructed them. They might consider and discuss such aspects as:

What particular view of the world do they portray?

What features of dialogue and technical effects, such as the use of colour and music, are used to create these views?

How like the students' own experiences are these views?

What other meanings or views might have been portrayed?

Phase: Joint construction**Activity 23:**

- Revisit with students the response to *Sign of the seahorse* and revise with them the organisation and language features of response texts.
- Explain that the class will now jointly construct a response to *Ferngully: the last rainforest*.
- Provide a scaffold for the text on an overhead transparency (BLM 2.13).
- Work with the class to complete the texts.
- Use guiding questions to assist the students.
- This is a teacher-led construction, so changes could be made to the suggestions given by students. Model for students the decisions made about what should be included in the text, the appropriate grammar and vocabulary choices and the correct spelling of technical terms.

Phase: Independent construction

Activity 24:

The purpose of this activity is for students to write an independent response to another text.

- Explain that students will make their own choice of a short story, picture book, novel or film on the theme *My home, our home* and write a response.
- Negotiate with students the assessment criteria which will be used to evaluate their work.
- Students may use a scaffold such as that provided as BLM 2.13.

Example of assessment criteria

Assessment task: written response

Name: Class: Date:

Text chosen:

Always Mostly Not yet

Whole-text level

- The text describes and responds
- The text stays with the topic
- Paragraphs are used to organise writing

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Sentence level

- Sentences are complete and accurate
- A variety of simple, compound and complex sentences is used
- Punctuation is correct, e.g. capital letters, commas, full stops
- References are correctly cited

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Word level

- Noun groups are used to extend descriptions
- Most common words are spelt correctly
- Technical words are used appropriately and spelt correctly

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

BLM 2.1: Matching activity

Match these words with their meanings

Word

town village hamlet hut shed cottage mansion temple palace
castle hostel bungalow unit flat villa townhouse caravan

Word	Meaning
	a small house, especially in the country
	a building treated as the dwelling or devoted to the worship of a god
	a group of rooms on one floor of a building
	a country residence
	a shelter with a roof used for storing things or keeping cattle
	a large residence for royalty or church leaders
	a small, roughly built house
	a house on wheels
	small group of dwellings in the country
	a residence or house for students
	a large, often expensive house
	a small village, just a few houses
	a one-storeyed house
	one of a group of dwellings constructed as a single building
	group of dwellings, usually with a marketplace or business centre and a council
	a residence sharing walls in common with other residences
	a residence or fortress with towers and battlements

BLM 2.2: Sayings about home

- Home is where the heart is
- There's no place like home
- I still call Australia home
- to bring home the bacon
- home, sweet home
- A man's home is his castle
- to come home to roost
- homecoming
- home truth
- Who is she when she is at home?
- a home away from home
- home and away
- Home is where one hangs one's hat
- Home James and don't spare the horses
- to be home and dry
- to be home and hosed
- home room
- homebody

BLM 2.3: Exposition text

Letter to the editor

Sir

It is with great concern that I write to express my views about the effect of mining activities in my home village. Many of my former neighbours are also disgusted at the destruction of a community. A secure, comfortable home has been wrecked for the former inhabitants and future generations as this small community has slowly disintegrated.

The people used to be supported by many public amenities. Once we had a school, church, railway station, local store, post office, bank, community hall, tennis court, petrol station and wine shop. They are all gone. Razed to the ground! Sold off and carted away to be used in some trendy restaurant! The church was sold to some city slicker who moved it to a hobby farm, and the railway station disappeared soon after, taking many of the memories of my childhood with them.

The natural environment has been altered irretrievably. Where trees, gardens and attractive houses once stood, now there is only a barren wasteland. Open-cut mining has destroyed our peaceful village.

The watercourses are polluted by chemicals from the mines; where children once swam there is now only a trickle of muddy and toxic water. No-one could camp here anymore or fish in the river as it simply is not safe.

The farmers who used to earn a living on this land are gone. Every parcel of land has been picked over by the mining companies. Farms which once were passed down through generations are abandoned and families have moved to the large cities and towns looking for alternative employment.

There is no excuse for the breakdown of this community and the loss of many people's home and livelihood. The culprits have put profit before people every step of the way. We must learn from our mistakes and fight for our homes and the land.

BLM 2.3a: Annotated to show structure and language features

Letter to the editor

Sir

Thesis

It is with *great* concern that I write to express my views about the effect of mining activities in my home village. Many of my former neighbours are also *disgusted* at the *destruction* of a community. A *secure, comfortable home* has been *wrecked* for the former inhabitants and future generations as this small community has slowly disintegrated.

Arguments

The people used to be supported by many public amenities. Once we had a school, church, railway station, local store, post office, bank, community hall, tennis court, petrol station and wine shop. They are all gone. *Razed* to the ground! Sold off and *carted away* to be used in some *trendy* restaurant! The church was sold to *some city slicker* who moved it to a hobby farm, and the railway station disappeared soon after, taking many of the memories of my childhood with them.

The natural environment has been altered *irretrievably*. Where trees, gardens and attractive houses once stood, now there is **only** a *barren wasteland*. Open cut mining has *destroyed* our peaceful village.

The watercourses are polluted by chemicals from the mines; where children once swam there is now only a trickle of muddy and toxic water. No-one could camp here anymore or fish in the river as it **simply** is not safe.

The farmers who used to earn a living on this land are gone. **Every** parcel of land has been *picked over* by the mining companies. Farms which once were passed down through generations are *abandoned* and families have moved to the large cities and towns looking for alternative employment.

Reiteration of thesis

There is no excuse for the breakdown of this community and the loss of many people's home and livelihood. The *culprits* have *put profit before people* every step of the way. We must learn from our mistakes and *fight* for our homes and the land.

Underlined text: topic sentences

italicised text: emotive expressions

bold text: words which qualify

BLM 2.4:

Another Gray's Elegy

The latest EIS
Is cause for much distress,
And serves notices that the airport's on its way. Now that Holsworthy is dead
We've a tireless fight ahead
If we want to keep the juggernauts at bay.











Our lives will be up-ended
And our ears will be distended
As the sky above us fills with roaring planes.
We'll be bombarded day and night
By their gross and ugly sight
And should one crash, could end up charred by flames.

The pollies think we're easy
But we'll make their stomachs queasy
By standing fast and showing we're not weak.
We all must be united
To avoid a life that's blighted
By an airport in the west at Badgerys Creek.

Malcolm Gray, Erskine Park

BLM 2.5:

Cut out these texts and find matching high and low modality pairs. Discuss the different positions taken by the writers and how the language choices indicate the position.

 The proposed shopping centre development will certainly lead to increased traffic congestion.	The proposed shopping centre development might lead to increased traffic congestion.
 The council always listens to the concerns of local residents.	The council usually listens to the concerns of local residents.
 The developers are determined to go ahead with the proposal.	The developers may go ahead with the proposal.
 A number of native trees will be destroyed.	It is possible that a number of native trees will be removed.
 The proposed shopping centre definitely will be the town's largest.	It would appear that the proposed shopping centre will be the town's largest.
 Shoppers are required to pay for the use of the car park.	There is a possibility that shoppers may be charged to park in the centre.
 It is certain there will be traffic disruptions.	There will probably be traffic disruptions.
 School children will undoubtedly be put at risk from increased traffic flow.	School children could be put at risk from increased traffic flow.
 It is imperative that traffic lights be installed at the entry.	Perhaps traffic lights will be installed at the entry.
 There is certainly a likelihood of increased car accidents.	There is a slight chance that car accidents will increase.

BLM 2.6:

Lord Nelson runs into a battle over heritage

By Kendall Hill

Its Georgian colonial facade has graced Sydney's streetscape since 1836, but rarely in its 162 year history has the Lord Nelson Hotel attracted such controversy.

Plans to revamp the sandstone building, renowned as holding Sydney's longest licence (since 1842), have started a conservation wrangle that has split opinion among heritage bodies and upset some local residents.

A development application before the Central Sydney Planning Committee would obscure the hotel's courtyard, convert the attic into guest rooms and partially demolish the roof to include dormer windows above Kent and Argyle Streets.

The National Trust says such changes would be "inappropriate" and result in the "loss of important archaeology".

The trust's deputy executive director, Mr Stephen Davies, has written to the planning committee urging it to reject the application.

But the State Government's Heritage Office, which has a permanent conservation order on the building, said it had no objections to the additions and alterations.

The hotel's managing director, Mr Blair Hayden, said yesterday that he was "amazed" at the reactions to his proposal.

Since the hotel's purchase 10 years ago, he said, "We have tried to keep it as original as possible, and heritage inspectors were convinced this was the right way to retain the heritage aspects of the building.

We just want to try and update it for the 20th century."

Mr Hayden said the Lord Nelson's roof was termite-ridden, the facilities outdated and the proposal to double the hotel's accommodation by building five more rooms in the attic was essential for business viability.

Without the rooms the owners might have to consider installing poker machines or changing the use of the building to remain a going commercial concern, he said.

The planning committee will consider the matter this afternoon. A report by council officers to the committee recommends against the proposal because it would further breach restrictions on height and floor space ratios.

A senior lecturer at the University of Sydney's Faculty of Architecture, Mr Trevor Howells, said, "Where the building is of such age, and where it has survived relatively intact and unchanged, then that has to take precedence over modern-day conveniences."

A Millers Point neighbour of the hotel, who declined to be named, said buildings with the unique historic importance of the Lord Nelson should not be touched.

"I just object to businesses buying a place and knowing what it is like, then saying it's not much good to us now," the neighbour said.

The Sydney Morning Herald, Thursday, 29 January 1998

***Way home* by Libby Hathorn**

Way home is a confronting and thought-provoking picture book written by the Australian writer Libby Hathorn. The book is set in a present-day city and tells the story of a boy called Shane and his companion, a nameless cat.

The story begins with Shane finding a cat in a dingy city alley. Assuming it to be homeless, Shane vows to take the cat home with him. As the story unfolds, the reader plunges deeper into the seamier side of city life as Shane makes his way home with the cat safely in his care.

Readers will also take delight in the illustrations of Gregory Rogers. Each realistically depicts the dark nature of today's cosmopolitan city. A comparison could be made between Rogers' illustrations and those clean, happy images usually portrayed in tourism brochures. Undoubtedly, one of the most harrowing images in the book would have to be of the vicious dog. Furthermore, the use of a "ripping" effect will also generate a great deal of discussion amongst readers.

Hathorn certainly challenges the normal perceptions of "home" in this exceptional book. Children will enjoy discussing the subtle irony of the title and the powerful relationship between the written text and the illustrations. Although the language and the length make *Way home* suitable for younger children, the greatest impact will be made with an older audience who are aware of the many contemporary social problems facing children and teenagers.

BLM 2.8: Model response text

***The sign of the seahorse* by Graeme Base**

The sign of the seahorse is an innovative picture book written and illustrated by renowned Australian author, Graeme Base. The story, subtitled *A tale of greed and high adventure in two acts*, is set in a fragile coral reef and tells the dramatic and humorous tale of Finneus Trout and friends.

The adventure begins with the mysterious disappearance of the Seahorses from the Old Reef. From there, the reader is taken to the trendy Seahorse Cafe where Finneus Trout, a member of the Catfish Gang, his love-struck sister Pearl, and the evil Gropmund G. Groper are introduced.

Graeme Base has written an enthralling story with a profound environmental message. The beautiful illustrations perfectly capture both the unique qualities of each character and the many sights to be found on a coral reef. Although it was written for children, teenagers and adults alike will continue to visit this lyrical deep-sea delight.

BLM 2.8a: Annotated to show structure and language features

The sign of the seahorse by Graeme Base

Context of
artistic work

The sign of the seahorse is **an innovative picture book** written and illustrated by renowned Australian author, Graeme Base. The story, subtitled *A tale of greed and high adventure in two acts*, is set in **a fragile coral reef** and tells the **dramatic and humorous tale of Finneus Trout and friends**.

Description
of work

The adventure begins with **the mysterious disappearance** of the Seahorses from the Old Reef. From there, the reader is taken to **the trendy Seahorse Cafe** where Finneus Trout, a member of the Catfish Gang, **his love-struck sister Pearl**, and **the evil Gropmund G. Groper** are introduced.

Judgement

Graeme Base has written **an *enthralling* story** with **a *profound* environmental message**. **The *beautiful* illustrations** *perfectly capture* both **the unique qualities of each character** and **the many sights** to be found on **a coral reef**. Although it was written for children, teenagers and adults alike *will continue* to visit **this *lyrical deep-sea delight***.

underlined text: relating verbs in “context” stage

circled text: action verbs in “description” stage

highlighted text: noun groups

italicised text: words which express judgement in the “judgement” stage

BLM 2.9: Sample film review text

Dr Doolittle

John Doolittle (Eddie Murphy) is a highly successful doctor who treats people because his father told him to stop talking to furry and feathered beings when he was a kid. One night he knocks down a stray dog, rediscovers his gift for understanding four-legged and winged speech and then has to cope with the demands of a bunch of wisecracking, smart-arse birds, felines, canines, rodents and sheep.

The actors who play the various critters are top vocal talent, giving them tons of personality and making you forget the rather ordinary (by *Babe* standards) animatronics.

Unusually for Murphy, he plays the straight man to his rude and raucous co-stars, which may be why the cheap gag quota is so low.

Dr Doolittle ends up being clean, entertaining fun with the slightly saccharine message that “no matter what happens, you be who you are and you love who you are”. Perfect school holiday fare.

Helen Greenwood

The Sydney Morning Herald,
Saturday, July 11, 1998

BLM 2.10:

Record any technical terms you encounter in your reading and any others you know with their meanings.

What we already know chart

Technical term	Everyday term

BLM 2.11:

Cut out the technical terms and match them with their everyday terms.

Technical term	Everyday term
setting	the story of a film
script	all the actors in a film
camera angle	to draw and use cartoons
voice-over	the name of a film
characterisation	the music of a film
dialogue	the person in charge of a film
title	a small section of a story
editing	the beginning or end of a film which shows the names of the actors and crew who worked on it
director	the conversation spoken by actors
credits	the time and place where the film takes place
plot	the cutting and rearranging of sections of the film
scene	different camera angles
continuity	creating a character who is realistic and believable
special effects	an explanation heard as part of the film by someone who is not seen
sound effects	to make sure the story flows smoothly without any sudden changes
animation	sounds that are added to the film to make it more realistic
sound-track	special techniques like explosions and spaceships which are created to make a film more exciting
cast	the written version of the film

BLM 2.12: Story ladder (scaffold)

Ferngully: the last rainforest (Twentieth Century Fox Films, 1992)

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- 7 When she arrives at the mountain, Crysta finds loggers and their machinery ready to cut down the forest trees.
- 6 Crysta travels to Mt Warning to find humans but Batty Koda tries to convince her not to go.
- 5 Batty Koda tells a curious Crysta and her friends about humans.
- 4 Crysta meets Batty Koda, a bat with defective radar, when he flies into the rainforest.
- 3 She tells Magi Lune of the many amazing things she saw above the rainforest canopy.
- 2 Crysta journeys above the rainforest canopy only to find another world which has a sky that goes on forever, mountains and smoke.
- 1 Magi Lune explains why humans left the rainforest and how she buried Hexxus, the evil power, in a tree for all time.

BLM 2.13: Scaffold for writing a response

*Context of
artistic work*

Description

Judgement



Chapter 5: Planning a whole-school approach to literacy

This chapter should be read in conjunction with *Planning a whole-school approach to literacy*, NSW Department of School Education (1997), which has been written to help schools to plan for literacy improvement by:

- interpreting and using Year 7 ELLA results as a basis for future planning
- evaluating the effectiveness of current literacy strategies
- assessing staff expertise in relation to literacy
- identifying, assessing and using available resources
- refining or modifying organisational or administrative structures
- refining or developing whole-school literacy plans.

Such a whole-school approach to literacy will result in:

- schools using the Year 7 ELLA results and other student literacy data as a catalyst for improving students' literacy achievements
- schools using the Year 7 ELLA results as a basis for planning and programming
- school activities becoming more focused on improving the literacy outcomes of students and on teachers having further knowledge about the literacy demands of key learning areas
- providing teachers with more knowledge about how to teach subject content through appropriate generic and subject-specific literacy strategies.

Planning a whole-school approach to literacy,
NSW Department of School Education (1997), p.12

This chapter will briefly outline the key steps which schools should undertake as they work towards developing a whole-school approach to literacy.

Establish literacy as a school priority

At faculty and whole-school meetings teachers can discuss and develop understandings about the literacy demands of various KLAs and subjects. The district literacy team can provide advice to faculty groups about ways to identify and describe these literacy demands.

The booklet, *Focus on Literacy*, a position paper published by the Curriculum Support Directorate on the teaching of literacy, makes a useful starting point for meetings and professional development activities related to literacy. It does this by addressing the key elements of the State Literacy Strategy and by providing information about the effective teaching of literacy in an explicit and systematic manner.

Chapters 1 and 2 of this book describe in detail the literacy skills, knowledge and understandings that students in Year 7 need to demonstrate in order to be successful. It also describes the kinds of prior knowledge and skills which students bring to the secondary school by looking at the subject and literacy experiences of the senior primary years.

Having established an understanding of the literacy demands of each subject, teachers should then examine their teaching programs to identify opportunities for systematic and explicit literacy instruction.

The literacy support team in the school should assist in highlighting opportunities to develop students' literacy skills in each subject. Support teachers, such as ESL teachers and support teachers learning difficulties, should be involved in providing advice about specific strategies to assist those students who require additional support. Teacher-librarians have a significant role to play in assisting students to use information skills as they work with a range of resources to gain and use information.

The school as a whole needs to recognise the value of a whole-school approach to literacy and to ensure that it becomes part of the school management plan. Ways of meeting the professional development needs of individual teachers and faculty groups should be included in the plan. Teachers could be surveyed to establish their current knowledge and expertise. Appendix 1 in *Planning a whole-school approach to literacy* is an example of a survey that could be used for this purpose.

Sample survey from: *Planning a whole-school approach to literacy*, Appendix 1.

(A)1: Literacy survey of staff

Name: _____

Remember: Literacy includes reading, writing, speaking and listening in a range of contexts.

1. List any formal training qualification in literacy

(a) Preservice _____

(b) Inservice _____

2. Do you have any other relevant training that could be useful in the literacy area at this school? e.g. public speaking, writing, acting, computing...

3. In the area of literacy, list any skills that you feel would be of value to others in the work place.

4. Are you a member of any professional organisations that have literacy as a component? If so, please list.

5. List any literacy resources and/or strategies of which you are aware that could be used to benefit teachers and students at this school.

6. What classroom literacy activities do you use in your classroom?

Sometimes	Often	Regularly

(a) What literacy programs or strategies do you think have been successful at this school?

(b) Why?

8. (a) What literacy programs or strategies do you think have not been successful?

(b) Why?

Thank you for taking time to complete this survey.

Determining priorities within the plan

In order to develop an appropriate literacy plan for the school, information about students' current literacy achievements needs to be analysed. The ELLA results can provide useful information about individuals' and year groups' strengths and weaknesses. An analysis of the areas in which students require additional support will indicate a focus for the plan. Other information can be gathered by analysing School Certificate and Higher School Certificate results. Data gathered by teachers through informal and formal assessment tasks will also highlight areas needing support.

Having collected and analysed all available data, the staff should determine priorities within the school plan. These priorities should also reflect the State Literacy Strategy. For example, the ELLA results and teachers' observations might demonstrate that 70% of students have difficulty with paragraphing their writing. In a school where this is the case, this could become an area to be addressed by all teachers in the writing tasks they set for students.

Developing goals or objectives for the school plan

Priorities should then be translated into goals for students and teachers. These goals need to be written in clear language that defines precisely what is to be achieved. Some goals will refer to short-term achievements, while others will be long-term. A short-term goal might be that all teachers have been trained in the NPDP modules, *Literacy across the KLAs, Years 7 & 8*. A long-term goal might be that increased numbers of students are successful in Advanced Level English courses.

Some of the goals will have implications for teachers' professional development, and this will need to be documented in the plan, including what form the professional development will take, how it will be provided and how it will be funded.

Resourcing the school plan

Collect information about available resources, both human and material. This will include the expertise which already exists within the staff and the district. It will also include collecting information about literacy programs which are already in the school.

Appendix B in *Planning a whole-school approach to literacy* offers one way of doing this. Determine which programs are achieving their outcomes and are aligned with the outcomes of the school plan.

Decide whether additional resources will be required to achieve the outcomes of the school plan. If additional human resources are needed, how will these be found? Will it require a more flexible organisation of the school timetable? If additional material resources are required, how can these be budgeted for in the school plan? Ensure that all staff have the opportunity to provide input to the resourcing of the plan.

Sample from:
*Planning a whole-school approach
 to literacy*, Appendix B.

(B) Mapping existing programs and strategies

Step 1: List all literacy programs and strategies operating in the school.

Step 2: For each strategy or program, you may wish to ask some of the following questions or you may wish to include others.

1. What is the program?

 2. When was it developed?

 3. Is it still current?

 4. For whom was it designed?

 5. Is it achieving its stated outcomes?

 6. How do you know?

 7. How is it implemented?

-
8. Is it used by all people who should use it?

 9. Is it part of whole-school planning?

 10. Is it part of financial planning?

 11. Is it simple, practical and reliable?

 12. Does it fit in with current DET Policy?

 13. Are there adequate resources for the program?

 14. Is it supported by training and development?

 15. Has it influenced student participation in teaching and learning outcomes?

 16. How do you know whether or not it has made a difference to student learning outcomes?

Informing parents and the community

Parents and community members could be involved in developing the school plan. Participants could be drawn from the Parents and Citizens Association, local community groups or parents who express a particular interest. All parents and caregivers should be kept informed of the development and progress of the plan through meetings and newsletters. It might be necessary to provide this information in a range of community languages.

When reporting on students' achievements, each KLA should include information about literacy achievements and indications of areas requiring additional support. The nature of the support being supplied by the school should be indicated. To do this teachers will need to include literacy achievements in the criteria they apply to assessing students' work and have a plan in place to assist those students who are experiencing difficulties.

Evaluating the plan

Procedures for evaluating the overall success and the outcomes of the plan should be established and written into the plan. For long-term outcomes, indicators might need to be established to ensure that the school is working purposefully towards the achievement of those outcomes.

The following case study provides an example of how one school set about establishing a successful literacy plan.

Case study – Auburn Girls High School

More than 96% of the students at Auburn Girls High School are from non-English speaking backgrounds. The combination of low socio-economic status and significant ESL learning needs provides a challenge in all curriculum areas. Improving literacy was seen as a way to improve achievement in the School Certificate and Higher School Certificate.

The school collected and analysed data about the school structure and teaching and learning programs. The following specific problems were identified:

- curriculum fragmentation
- teacher isolation
- students were passive learners, and did not take responsibility for their own learning
- transition from primary school presented difficulties, in that students were not transferring prior learnings from an integrated setting to a subject-specific setting
- students felt overwhelmed by their new setting
- students' low literacy achievements affected every aspect of learning
- many staff felt frustrated by lack of knowledge about how best to support students' literacy learning.

The staff identified their two main goals as:

- improving students' literacy achievements, and
- assisting students to become more active learners.

A staff and student survey highlighted the following school-related features that, in their view, had a negative impact on learning outcomes:

- too many split classes in Year 7 and Year 8
- effective learning time was lost with students working in 40-minute blocks
- the learning environment was too noisy
- access to space and resources, such as computer rooms, was difficult, especially for junior classes.

In consultation with the parent community, a three-phase plan was devised and implemented.

The program commenced in 1995 with Year 7 targeted, and extension to Years 7 and 8 was planned for 1996.

Phase 1:

Year 7 became a priority when timetabling. No class was to be split and, wherever possible, the number of teachers was reduced so some teachers taught across two subject areas, e.g. science and maths, English and history. Periods were increased to 80 minutes, which made the school a quieter learning environment, with fewer bells and less movement. The day was restructured with only one period after lunch, and the need for room changes was minimised. Period 0 was introduced to provide greater access to specialist rooms.

Phase 2:

This phase involved changing the ways classes were structured and the ways students learned and worked. Students were organised into learning teams of four students in each Year 7 class. These teams were fixed for one year and, wherever possible, remained stable across all KLAs. This enabled teachers to focus on group work. It provided opportunities for students to develop their oral language skills in a non-threatening environment, to learn to work cooperatively and to take risks with their learning.

The aims of the student teams were:

- to have students take responsibility for the learning of all team members
- to encourage students to become active learners
- to promote inter-cultural cooperation and tolerance
- to promote mixed ability teaching and peer tutoring.

Students were taught how to work in teams and received training in cooperative skills, team building and conflict resolution. As a team they developed a team code and team goals. Teachers implemented a student-centred approach and adopted the role of facilitators. A resource teacher was employed to follow the student teams, assessing their effectiveness and providing ongoing support to ensure that students were coping with the changes and working effectively.

Phase 3:

Teaching teams were introduced. These teams were made up of teachers already allocated to Year 7 classes and those who expressed an interest in being involved. A coordinator was appointed to oversee the work of the teaching teams. Weekly meetings were scheduled for each team. These meetings provided opportunities for teachers to:

- find out about any issues involving their class
- plan common literacy strategies across a whole term
- undertake inservice on specific literacy teaching strategies
- implement collaborative teaching strategies
- discuss and develop student management strategies
- discuss individual students' progress and welfare issues
- obtain information about learning in other subjects, so that the transfer of skills and knowledge could be maximised
- develop "buddies".

In 1997 students representing each class became involved in the teaching team meetings.

Whole-school approach

At executive, staff and faculty levels, team reports are a regular focus. This ensures that all teachers are involved in and aware of the team's project. Literacy development has been identified as being integral to meaningful learning and as being just as important as the teaching of content and is therefore a priority of the school.

An advanced skills teacher, literacy was appointed and a school literacy team established. This team coordinates literacy development throughout the school. Large sections of school development days are allocated to professional development in literacy teaching, and parents are invited to participate in these sessions. Special sessions and meetings were also organised for parents to inform them of the project. Wherever necessary, interpreters were involved in these sessions. Keeping parents and the community informed of the project is seen as being an essential ingredient for success.

The English faculty

English teachers have been involved in the initiative since its inception. Teachers have found that the professional development in literacy teaching has been invaluable and have transferred many of the strategies to their work with senior students. The opportunities to meet with colleagues from other faculties has been most beneficial. These meetings enable teachers to discuss students' progress and plan literacy and content teaching. This has assisted students to transfer their learning from one subject to another.

Current initiatives

Literacy teaching programs are being implemented for Years 7-10. The school is part of the Granville District Middle Years Project, which is developing improved systems for transferring information about students' literacy achievements and other data to ensure a smoother transition from primary to secondary school. This project has also provided additional inservice training for teachers in effective literacy teaching.

Summary of whole-school approach to literacy at Auburn Girls High School

